Script

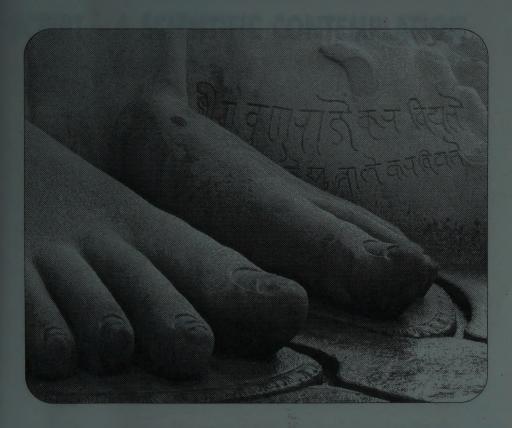## A Scientific Contemplation

P. G. Kamath

An inscription in Konkani at the foot of one of the largest monolithic statues in the world. The statue of Lord Gomateshwara was created around 983 A.D. by Chamundaraya, a Minister of the Ganga King, Rajamalla.

A visitor/tourist in Karnataka at the foot of one of the largest monolithic statues in the world. The statue of Lord Gomateshwara was created around 983 A.D. by Chamundaraya, a minister of the Ganga king Rajamalla.

Vishwa Kokani Sahitya Mala - 30

SCRIPT - A SCIENTIFIC CONTEMPLATION

P. G. KAMATH

Translated by
Saratchandra Shenoi

PUBLISHER's NOTE

With immense pleasure we bring out a book on Script in general and Konkani language in particular, penned by the Late P.G.Kamath, who was a multilingual scholar, poet, and moreover, a stalwart in Konkani movement of Kerala. This is an English translation of the original book in Konkani. The lucid translation has been rendered by Sri.Saratchandra Shenoi, who has won the Sahitya Akademi Award for Konkani poetry.

P.G.Kamath had been a friend of Konkani Language & Cultural Foundation, and used to contribute articles about Konkani language, its syntax, grammar, script and the like. This collection of essays showcase such of those write ups by P.G.Kamath which are not only educative but informative also. A formal or informal student of Konkani language can learn quite a bit from this volume. He explains his logic in a scientific and systematic manner, without being influenced by sentiments or bias.

P. G. Kamath Foundation, Ernakulam, endeavours to perpetuate his memories, has published the original work in Konkani, when a copy of the first edition was discovered with the author's corrections. They enhanced the book while bringing out the second edition, adding seven more essays as Appendix. Soon after we saw the book we offered to bring out the English version, and hence this publication now. The essays here demonstrate the basic research approach adopted by the author.

Dr.N.S.Prabhu, a renowned name on the English Language Teaching scene in India and overseas, has written the 'Preface' of this book. We remember that Prabhu's doctoral thesis was on 'Konkani Syntax' which earned him a Ph.D. in linguistic science at the University of Reading, UK, in 1971. We thank Dr. Prabhu for the kind gesture.

We also thank Sri. Saratchandra Shenoi for the good translation. P.G.Kamath Foundation deserves to be congratulated for facilitating a worthy book. Konkani Language & Cultural Foundation feels proud to include the book in the 'Vishwa Konkani Sahitya Mala". We wish that every Konkani lover reads this, and copies of this reaches out to individual readers and libraries alike.

We thank the Kannada & Cultural Department, Govt. of Karnataka, Bengaluru for the grants for publication of this book.

Devu Baren Karo.

- **Basti Vaman Shenoy**
President
Konkani Language & Cultural Foundation

Mangaluru
29.10.2015

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PREFACE

It is very good to know that the late P. G. Kamath's book in Konkani about a suitable script for the language, published in 1986, is now coming out in an English translation, with some of his subsequent articles added on in an Appendix.

The book is an admirably well-informed and objective discussion of the relationship between language and script in general, and of the various scripts used by different languages, including those that have been used for Konkani. It takes pains to explain things simply, with helpful examples. It also takes care to dispel common misconceptions about the relationship between script language.

In the first paragraph of the first chapter, we read this dialogue :

"Does your language (ie, Konkani) have a script ?" – "Yes. Its script is Devanagari." – "(WHAT ?) Don't you have your OWN script ?"

This leads the author to explain, in subsequent pages, how there is no inherent link between a language and the script it uses, since no language is accompanied by a script as it comes into being, and most written languages have adopted / adapted an available script at some point in their history. There is no sense in which a language can be said to be deficient or incomplete without a script. What a writing system adds to a language is essentially a means to preserve what is said in it : " It did away with the limitations of space and time", as Shri Kamath puts it (Chapter 5). He goes on to tell us what may/must have prompted the invention of a script : "Script came into existence when production, distribution and trade reached a certain level, (when) it was no longer possible to manage by word of mouth alone".

Although, in theory, any language can be written in any script, there is a sense in which a given script can be said to suit a

given language more or less, depending on the extent to which the script provides distinct symbols to represent the distinctive sounds. Shri Kamath discusses this in Chapter 10 and points out, perceptively, that, although Devanagari is in general better suited to Konkani than the other scripts that have been employed, even Devanagari does not provide for what is most distinctive to Konkani (in contrast to its linguistic cousins) -- certain nasalised vowels and certain aspirated nasal and liquid consonants, where the nasalisation and aspiration make a difference to meaning. I applaud Shri Kamath's shrewd observation and wise highlighting of this fact.

Appendix 5 has a detailed discussion of the grammatical suffix 'k/ka' representing the dative/accusative case in Konkani. It may seem surprising that so much attention is given to this single suffix, but the suffix 'k/ka' is especially important. In his classic study entitled The Formation of Konkani, first published in 1942 by Bhandarkar Institute, Bombay, Professor S. M. Katre considered the historical affiliation of the language among different varieties of Prakrit and, mainly on the basis of the 'ka' suffix, assigned Konkani to the central/eastern Prakrit, rather than the more proximate western one, whose offshoots have a 'la' suffix instead.

Just as he is informed, perceptive and wise on specific details, Shri Kamath is firmly objective, committed and fair on a broader view, as shown by the following from Chapter 4: "In a scientific contemplation there is no bias, no partiality. There is no division as 'mine' and 'yours'. ..... It would not be scientific if one were to proclaim that this particular script is mine or this is the most beautiful script which all should hail."

I hope that this English version of the book will be widely read and appreciated.

- **N. S. Prabhu**

Bengaluru
17-10-2015

A Few Words
(Preface to the first Konkani edition)

In India, outside of Goa, Konkani people live in the states of Maharashtra, Karnataka and Kerala. They have not forgotten Konkani, their mother tongue yet. However, lack of co-ordination between their styles of the language resulted in variations in the same.

The Konkani of Maharashtra was influenced by Marathi and that of Karnataka was influenced by Kannada. Likewise, the Konkani of Kerala was influenced by Malayalam. Konkani of Goa was influenced by the Portuguese language.

In the seventeenth century, there was no standardization of script in India. Manual writing gave way to many changes in the shapes of letters of the alphabet. Scripts like Devanagari, Modi, Urdu, etc were in use. Foreigners found it difficult to learn these scripts. In Goa, the propagators of Christianity learnt Konkani from the spoken language and wrote it down in the Roman script. Thereafter, they propagated Christianity through Konkani in Roman script. As a result, the Christian community came to accept Roman script as the script of Konkani. The Konkanis of Karnataka started writing Konkani in the Kannada script and those of Kerala started writing it in the Malayalam script. The net result was that this Aryan language, Konkani, never was spread in its own script Devanagari in any region. Gradually, over the years, people came to forget the fact that the true script of Konkani is Nagari.

In the year 1961, Goa was liberated. It merged into India along with its entire people. Gradually the importance of Konkani, the language of the state, increased. In 1975, the Central Sahitya Akademi approved Konkani as an independent literary language. In that context, it was confirmed that the script of Konkani is Nagari itself. Today, through Nagari script, the Konkani language and literature are on the path of growth.

Sri. P.G. Kamath, in this book 'SCRIPT' proves that Devanagari is indeed the script of the Indo Aryan language Konkani. He presents here a grand study on the invention and development of the Nagari script.

The early part of the book contains detailed narrations on the chief languages of the World and their scripts. That is followed by discussions on Indian languages and their scripts. He writes -

> 'There are 500 languages in India. However, when the Constitution of India was formulated, only 14 languages were included in its eighth schedule.... A few years ago, when Dr. Sunitikumar Chatterji was the President of the Central Sahitya Akademi, the Akademi approved seven languages, which were not in the eighth schedule. Those languages were English, Rajasthani, Dogri, Nepali, Mythili, Manipuri and Konkani. The script of English is Roman. For the remaining six languages, the script approved was Nagari'

Afterwards, Sri. Kamath has discussed about Brahmi, the oldest script of India, and its development. In the latter part of the book, there is detailed description of the Devanagari Alphabet.

There is no doubt that this book would be very useful for the scientific study of the Nagari Varnamala and its development.

The efforts of Sri. Kamath in this regard are successful and fruitful in every way. I hope Konkani lovers would find this book of great use and that they would praise its worth.

Prof. R. K. Rao
(Member, Sahitya Akademi
Advisory Board for Konkani)
23.5.1986   New Delhi

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TRANSLATOR'S NOTE

लिपि - एक शास्त्रीय चिंतन by Sri. P.G. Kamath is a book I have often read and referred to. At the time I was asked to translate this, I was working on a guidebook for writing Better Konkani. However, when I started this translation work, I was surprised to find that I enjoyed it very much. I just had to keep everything else on hold. So, I was able to complete it sooner than I had imagined.

Sri. P.G. Kamath did not speak or write to please anyone, least of all himself. His quest was dynamic and contemplation scientific. He refused to be influenced by anything other than facts, actual features and basic logic.

Sri. Kamath was primarily a teacher of Science and Mathematics. Rational thinking and clarity of expression were his hallmarks. His language is effortless and lucid, yet energetic. I have strived to maintain a likeness of the same in this translation.

It was an honour to do this translation.

- **Saratchandra Shenoi**

P. G. Kamath [1924 - 2009]

Padmanabha Gopalakrishna Kamath, well known scholar of Konkani, Malayalam, Hindi and English, is a modernist Konkani poet. multilingual translator and educationalist. He was born to Pulikkaparambil Padmanabha Kamath and Puthamammal of Thuravoor, Kerala. He passed the B. T. exam. winning the Nagoji Rao Gold Medal in 1949.

He took M. A. in Hindi from Benares Hindu University. He also studied Pali, Prakrit and the Apabhramsa. He served the Education Dept., Kerala Govt. in various capacities and retired as the Hindi Education Officer in 1981. Hindi lovers of Kerala instituted "The P. G. Kamath Puraskar Nidhi", which gives two annual cash awards to the Hindi teacher-trainees scoring highest marks in the Hindi Training Course.
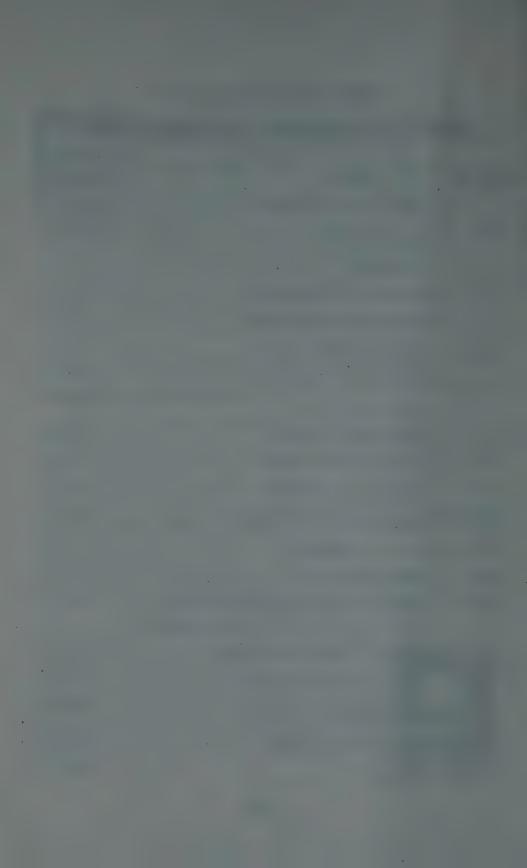
He served various organisations, Kerala Konkani Academy (1985-2001), Konkani Advisory Board, Sahitya Akademi (1998-2002) and Advisory Board, School of Konkani Studies at Sukrtindra Oriental Research Institute, Ernakulam. He was honoured by All India Konkani Parishad and presided over the 16th All India Konkani Sahitya Sammelan, Goa 2003. He edited *Divti*, the Konkani monthly. Portrait of P. G. Kamath is displayed in the '*Hall of Fame*' at Vishwa Konkani Kendra, Mangaluru. The Venue of 22nd All India Konkani Sahitya Sammelan held at Kozhikode (Feb: 2015) was named "P.G.Kamath Nagar".

The translator **Sri Saratchandra Shenoi** is an established Konkani writer, and winner of Sahitya Akademi Award for his poetry collection 'Antarnad' (1999). He also won Dr T M A Pai Foundation Award (2010), Konkani Jana-Ratna Award (2012) and D K Trust Translation Award (1991).

SCRIPT - A SCIENTIFIC CONTEMPLATION

Chapter 1

Script ! Script ! Script !

As you speak about Konkani language to anyone, their first question would be – 'Is it the language of some community like the Tulu Potties ?' As soon as you answer this, you can hear the next question – 'Does your language have a script ?' You would reply : 'Yes. Its script is Devanagari.' He would then query – 'Devanagari means…?' You would then explain – 'Devanagari script is the one used by Sanskrit, Hindi and Marathi languages. It is the script of Konkani also.' Then he would quickly ask – 'Don't you have your own script ?' When you hear this, don't you feel like you have been likened to someone without a house, spouse, mother and father ?

The person who is addressing you is a knowledgeable man, who knows that languages like Malayalam, Kannada, Tamil and Telugu have separate scripts of their own. However, even very learned persons do not have enough knowledge about this topic.

There are thousands of languages in the world, but not as many scripts. Not all languages have separate and individual scripts. This is only natural. There is no surprise about this. Take the case of English. This script in which we write English is not its own. All the languages of Western Europe like English, French, Spanish, Portuguese, German, Dutch, Norwegian, etc. have the same script. It is called Roman script (रोमन अथवा रोमी) This was originally used by Latin language. Latin was the language of the Romans. It was in use since second century BC. Such was the case of the script also.

In fifth century AD, the Roman Empire was trampled upon and destroyed by Hun invaders. Even so, their culture, language and its script survived. When the Roman emperor embraced

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Christianity, the Latin language became the language of that religion. So the influence of that language continued in Europe. After some centuries, due to many historical events and reasons the latter day languages of Europe came into existence. The speakers of those different languages did not search for separate scripts. The Roman script was available for them, which they happily embraced. So, now the single Roman script is the common script for more than a dozen different languages of Western Europe.

There is a language of ancient civilization of Europe called Greek. That language has its own script. Both the scripts are inter-related. However, the Greek script did not get as much popularity as the Roman script, in the early times. The great 'Renaissance' of fifteenth century AD that blossomed in Europe saw much revival of the Roman culture. The Greek script also became popular. Characters or symbols like, Alpha (आल्फा), Beta (बीटा), Gamma (गामा), Delta (डेलटा) etc. that are used in Mathematics and Sciences ever since, are the letters of the Greek Alphabet.

In Eastern Europe, the languages of the Slavs and the neighboring Russians have a script called Cyrillic, which they use. This script was given shape in the Ninth Century A.D. by scholars by suitably altering the Greek script to suit those languages. Thus, in the whole of Europe there are only three scripts in use. However there are dozens of literary languages there. It is clear from this fact that there is no fundamental rule which dictates that every language should have an individual script.

The situations in Western Asia and Africa are similar to this. The Arabic language and its script gained popularity in the eighth century AD due to the spread of Islam. Wherever the Holy Koran reached, there the language and its script gained favour. The influence is evident from Africa upto Indonesia. Many languages there use the Arabic script. Another major script of Western Asia is

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Hebrew. The origin or source of both Arabic and Hebrew scripts are the same.

Let us look at the situation in China. There are many languages there, but there is only one script. The same word would mean the same thing for different languages, but they will each pronounce it differently !

The entire languages of the entire America, North and South inclusive, use the same single Roman script. This is the influence of Europe spreading overseas. When the Europeans went to America in the early period, well known civilized cultures existed in that country – Red Indian, Maya, Inca and Aztec. Those would have had developed languages as well as scripts.

But under the trampling feet of the demonic Europeans, they were ground to dust. They do not exist now. Nor is there a human being alive to claim the heritage of any of those cultures, languages or scripts. So it can be well concluded that in the whole of America, only one script – Roman script – is alive today.

Keeping this world situation about languages and scripts in our mind, let us think about the situation in India now.

Chapter 2

Script in India

We saw in the previous chapter that in Western Europe and America, the Roman script is used. The Slav languages of Eastern Europe use the Cyrillic script. In the regions where Roman script is in vogue, Roman Christianity has popularity. Where Cyrillic script is in use, Greek Christianity is in vogue. Likewise, where Islam religion is wide-spread, the Arabic script is chiefly in use. From these three instances, it can be concluded that there is an unbreakable link between script and culture.

Let us now think about the scripts of India. It is said that there are more than 500 languages here. If one listens to the linguists talking about this great diversity, one would be greatly confused. But within this great diversity, there is a golden unity. One can see it if one were to look for it. In Bhagavad Gita, the Lord says :

अविभक्तं विभक्तेषु
तज्ज्ञानं विद्धि सात्त्विकम् (18-20)

He who sees the unity within the varieties of this diversity, he alone sees the Truth, he alone understands the Truth. Those who are confused by the diversity and so, quarrel and instigate differences do not see the undeniable Truth. They fall prey to peripheral matters, are confused, confuse others and suffocate all. Let that be as it may.

At the time of writing the constitution of India, only 14 languages were included in its Eighth Schedule. These languages were much developed at the literature level. Twelve languages belonged to respective regions. Sanskrit was the foundation language of Indian culture. The remaining language, Urdu, was the language of Islam culture, which was present in various parts of Northern India. Urdu is now the National language of Pakistan.

All the fourteen languages included in the eighth schedule of Indian constitution appear on Indian currency notes. The value of the currency is printed in English and Hindi on one side. On the reverse, the value appears in a list of languages in their alphabetical order. They are Assamese, Bengali, Gujarati, Kannada, Kashmiri, Malayalam, Marathi, Oriya, Punjabi, Sanskrit, Tamil, Telugu and Urdu.

When we compare these values, we can see that the script used by Sanskrit, Hindi and Marathi is the self same Devanagari, Gujarati script is very much like Devanagari; only it does not have the शिरोरेखा. Instead, the heads and tails of the letters are a little artistic, that is all. Kashmiri and Urdu scripts are similar, because they both were developed from the Arabic script. Assamese and Bengali scripts too have some similarities with each other. The relation of other scripts with each other is not evident.

Some years later, the Indian Parliament officially approved inclusion of Sindhi in the eighth schedule. It is understood that Sindhi is written in Arabic as well as Nagari.

Afterwards some years ago, when Dr. Suneeti Kumar Chatterji was the President of the Central Sahitya Akademi, the Akademi officially approved seven Indian Languages as literary languages, which were not included in the Indian Constitution, schedule VIII. This was for encouraging the respective literatures, and the languages were – English, Rajasthani, Dogri, Nepali, Mythili, Manipuri and Konkani. The script of English was of course, Roman. The script for all of the six remaining languages so approved by the Akademi, was officially approved as Devanagari. In this light, we can observe that the chief script of India is the Devanagari script. There are many other scripts also, the use of which is made by Crores of Indian people. If we wanted to look for the relations between the various scripts of India, we need only to look through the window of Indian History.

The most ancient of Indian scripts is the script of the ancient culture prevalent on the banks of River Sindhu. The civilization of 5000 years ago had its own language and its own script. The letters of that script have been discovered by archaeologists, at the Mohenjo daro and Harappa excavation sites. They discovered symbols of animals and deities in close combination with alphabet like letters. Those letters and symbols have been studied and researched upon by many scientists of different fields. However no one could solve their puzzle till date. One reason for the mystery is that no one had any knowledge about the language of that civilization.

Mohenjo daro – Harappa civilization is older than the Rigveda, as per historians. What was the script of Vedic times? There is no knowledge in this regard. We have the script of the times before the Vedas, but the language is unknown. We know the language of the Vedas, but do not know about its script. What a paradox, is not ?

Then after many centuries, in third century AD, we come across the Dharma script of Asoka, the great Emperor. The king, after embracing Buddhism, had ordered the teachings of Sri Buddha to be carved upon hills and columns for the benefit of common people. The language of those quotes was Pali. Its script is called Brahmi. Historians have full and detailed knowledge of that script. However, it cannot be stated whether this script has any connection with the Mohenjo daro – Harappa script, or not.

The Dharma script of Emperor Asoka, named Brahmi, was the source of all other scripts of India during that period. This has been clarified and acknowledged now. There are authoritative script charts that confirm this fact, and they are displayed at most archeological museums of Delhi, Hyderabad, Chennai, Trivandrum and such cities. We can discern from those charts the inter-relations of all those Indian scripts that appear as if they are different.

The script which we call Devanagari or Nagari now, was earliest seen during eighth century AD. The distinguishing character which Nagari has and other scripts don't, the शिरोरेखा, is also conspicuous by the fact that the Brahmi script was without it. That characteristic was seen since Fifth Century A.D. Devanagari gained popularity in Northern India from Eighth century AD. During that time there was a different style of Devanagari in Southern India. How did this difference occur? We can only say that it could be due to the indigenous style and taste of the people of different regions. The self same letters, characters, were written in different ways and styles, which became different letters gradually over time, due to so much change in their shape. If we study the words and letters in the currency notes, especially क, र and य, we can understand this clearly. The later scripts of Bengali, Assamese, Oriya, Punjabi etc. were born from Northern Nagari in respective regions in respective periods. Similarly, scripts of Telugu, Kannada, Tamil, Malayalam, etc. were born from Southern Nagari.

It should not be thought that the development of Brahmi-Nagari scripts was limited to India. The scripts of Sri Lanka, Myanmar and Thailand too have relations to Nagari script. Where so ever Indian culture spread, in all such places Sanskrit and Pali languages too took roots and along with these languages, Brahmi and Nagari scripts also germinated. The link or relation that we noted in the cases of Roman, Cyrillic and Arabic scripts with respective cultures, can be found here also.

In the North-Western regions of India, the Dharmic writings of Emperor Asoka appear in a different script called खरोष्ठी (Kharoshti). Historians opine that the letters of this script appear like the lips (ओष्ट) of a donkey (खर) and hence the name. It was a script that was written from right to left like Arabic and Urdu. However, no present day script ever originated from Kharoshti.

We need not get so confused seeing these many scripts in India now. All these are like the children and grand children of the brothers of the same family. It is only like the growth of a single family tree, spreading its branches.

Chapter 3

Devanagari

We now know about the Devanagari script. How did this script get that name ? What is the meaning of that name ? There are contrasting opinions about this topic. Some say that our ancestors had called Sanskrit as the देवभास Language of Gods to indicate its divinity. It was in the same vein that they added देव like an adjective to Nagari script. They say that it indicates divinity. Everyone would have been bestowed with their respective language and script by God only. Our ancient sages were astonished by the language, the script and their perfect qualities perhaps. By such divine experience they may have adorned these with divine nature.

This script was propagated by Nagar Brahmins. This is said to be a reason for its name by some. Some others claim that the name came from 'Nagara' of Tantric symbols to which the letters of this script have visual likeness.

The word 'Nagari' means 'civilized'. In Sanskrit, the word 'Nagar' has meanings like 'artistic' and 'cultured'. If we combine these two ideas, then what would be the meaning of Devanagari ? It is the script with inherent divinity and the script of educated, artistic, and cultured people. Hence the name.

This script rose to popularity in Eighth Century A.D., at which time the King was called देव (Deva). Harsha was called Harshadeva. King Vikramaditya was called Vikramadeva. In Sanskrit dramas, the king is addressed 'Deva' and the queen is addressed 'Devi'. When 'Deva' refers to the King, then 'Devanagar' would mean the Rajadhani – Royal capital. Then, the word meaning of Devanagari would be the script used in the Royal capital for Royal matters. In this perspective, it can be construed

that Devanagari was the script used in Eighth Century A.D. and thereabouts by educated, artistic and cultured people as also for Royal matters.*

There have been great endeavors to improve and simplify this Devanagari script. Of these, the contribution of the great Kakasaheb Kalelkar is well known. He propagated the letters जि, अी, अु, अू, अृ, अे, अै in the place of the existing इ, ई, उ, ऊ, ऋ, ए, ऐ. This method was adopted by Wardha Hindustani Prachar Sabha, Sarva Seva Sangh, Navjivan Prakashan and so on, by which the change was popularized. In Goa too, this reformation was welcomed by nationalists like Ravindra Kelekar, Bakibab Borkar etc. We can see these letters in the Konkani books from Goa. But the Government of India did not approve this reform.

There were endeavors also for expanding the Devanagari script so that it would suit all languages of India. For example, there were added letters and notations to denote the Malayalam letters എ (short ए), ഒ (short ओ) ന, ഴ and ഺ. This new alphabet was named परिवर्धित देवनागरी (Enriched Devanagari). The Central Hindi Directorate has published descriptive charts illustrating the nature of this script. This effort started with the aim of popularizing a single all-embracing script for all languages of India. Now there is an institution named 'Nagari Lipi Parishad', which works for the propagation of Devanagari script. That is the chief aim and effort of that institution.

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* *The Konkani inscriptions of Royal status at the foot of Bahubali at Shravanabelagola (Karnataka) in the Devanagari script bear witness to this.*

Chapter 4

Scientific Contemplation

We are having a scientific contemplation (शास्त्रीय चिंतन) on the subject of script. What is scientific about this ? What is शास्त्रीय and what is शास्त्र ? Is it the realization of the good and bad as taught by the learned and Vedic teachers ? Is it connected to the ancient Srutis, Smritis and Puranas ? Definitely not. The शास्त्र refers here to science – modern science that is based on facts. The chief quality of science is that it is based on real facts. Something that is based on imaginations and conjectures would not be scientific. Another specialty of science is that it is not person-oriented (व्यक्तिनिष्ठ) but fact–oriented (वस्तुनिष्ठ). The conclusions drawn in it do not pertain to any particular individual or individuals, but are universal. They can be inferred by anyone. The contemplation, which anyone can experience, as it is based on real facts, is scientific contemplation. In a scientific contemplation, there is no bias, no partiality. There is no division as 'mine' and 'yours'. There is no selfish thought that something is for one's personal experience only and that secret is not to be shared with the unworthy public.

It is such a scientific contemplation that we need on the subject of script now. It would not be scientific if one were to proclaim that this particular script only is mine, that it is the most beautiful script, hence all should hail this script and sing its praise.

For this scientific contemplation on script, we need to know some technical terms, Linguistic Terms. Of these, वर्ण (Varna), लिपि (Lipi), लिपिचिह्न (Lipi Chihn), अक्षर (Akshar) are important. Only if we know the exacting meanings given to these by linguistics would we be able to make this scientific contemplation.

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Language is a medium or a tool for exchange of thoughts and ideas. I speak to express the thought in my mind. What we speak makes the language. Picture a woman sitting in her home. It is six in the evening and her husband has not returned yet. This thought grows in her mind. She picks up the phone and speaks thus to her husband : हलो! तुमी क्हय? वरां स जालीं मू ? कितें आयले ना ? पांच वरारीच पांवका म्हणु हांवें सांगलेलें विसरनु गेले किं ? (Hello, Is it you ? It is already Six O' clock. Why have you not come ? I had asked you to come at Five O'clock itself. Did you forget ?)

There is a flow of words in this. The flow generated from the thoughts and feelings in the mind of the wife and when this flow of words reaches the ears of the husband, then those thoughts and feelings transfer to his mind.

If this flow of words was scientifically dissected then we will get small pieces of sounds. In the botany laboratory, there would be dissection of a flower to find out its various parts. In a similar vein if the speech of this woman was dissected, we will get pieces like हलो, तुमी, क्हय etc. Let us dissect these pieces further. Then we will get still smaller pieces, त्, उ, म्, ई from तुमी, we will get ह्, अ, ल्, ओ from हलो. Are these pieces further divisible ? No, they are not. That means these little pieces - त्, उ, म्, ई, ह्, अ, ल्, ओ are the minimal pieces (the most minute). These are called वर्ण. The spoken language is a flow of 'Varnas', we can say. The smallest particle of that flow of language is called Varna वर्ण. The sense organs that capture or receive these Varnas are our ears.

What the woman spoke over the phone can also be conveyed through writing. Let her take a pen or pencil, put the matter on a paper making small lines, loops and dots this way and that, and send it to the husband. He sees it and reads it. Then the same flow of Varnas that had fallen on his ears, is now received by his eyes and the thoughts and feelings reach his mind.

The lines, loops and dots put on the paper is called लिपि (script). Varnas reach our ears and script (लिपि) reaches our eyes.

Script has similarities with traffic signs on the roads. When we see a particular sign, we know that we have to turn to right. Another sign warns us about a hump on the road ahead. A third sign informs us that there is school on our left, to be cautious, as children might come running across the road. Similar signs comprise the script also. When we see them, the respective ideas come to our mind. However, there is a great difference between road signs and script characters. Road signs contain pictorial representations of the surroundings. Right turn, Left turn, Level cross, hump, a boy running to school – in these, there is pictorial representation. But the script characters don't have any. What pictorial representation is there in the Devanagari script characters क, च, ट or the Roman script characters A,B,C,? None at all. The relation between the spoken language and these script characters (letters) is not pictorial, illustrative or natural like the road signs. There is no relation between their shapes and meanings. The relation or the meaning could be termed attributed and accidental. We have seen the sign of the 'red cross' outside hospitals and on the first aid box in buses – a red cross within a white circle. What sign is that? It is not like the road signs. The sign of cross on traffic and travel maps would indicate a church. But what is the relation between the sign of the red cross and the first aid box? This sign is the approved symbol for medical help as decided by the International Red Cross Society. This is not a pictorial representation of any natural surrounding like the road signs. The special meaning is bestowed upon this sign. That meaning would be grasped only by those who know about it. These signs are called symbols (प्रतीक). In Indian theology and philosophy the symbol ॐ symbolizes God Almighty. There is no pictorial representation in it. The meaning of ॐ would hence be familiar to only those who

. are familiar with Hindu religion and philosophy. Such characters bestowed with given meanings are called symbols (प्रतीक). The letters of script are symbolic. They are not pictorial representations of anything.

It is our age-old custom to call these letters of the script as 'Akshar' (अक्षर). The full table of the sounds of a language वर्ण (Varnas) is called a वर्णमाला (Varnamala). Similarly the complete table of the 'Akshar' letters of the script of the language is called लिपिमाला (Lipimala) or अक्षरमाला (Aksharamala).

Varna (वर्ण) is that which we hear, Akshar (अक्षर) that which we see. The sense organ that links with Varnas is the ear, and that which links with Aksharas is the eye. The relation between Varna and Akshara is symbolic and random. With this in mind, let us contemplate further about the alphabet.

Chapter 5

Two Means of Language

Talking and writing are the two means for conveying our ideas. We hear the talk and see the writing. Our sense organs that receive these each are different. To hear what is spoken, ears are used and to read the writing, the eyes are used. Also, the body parts that are employed for either of these two means are different. We talk with our mouth and write with our hand. The smallest parts of the spoken language are the Varnas, and their symbols are letters or Aksharas.

Let us now contemplate on the subject of how and when these two means of language appeared in the history of humanity. Let us consider also about how very important these were.

What is the difference between humans and animals? Humans talk, animals do not, this is a chief difference. Scientists have made that classification, that 'Man is a talking animal.' Someone might ask - how the dog barks, how the cat meows, how the cow moos and how the goat bleats are all like speaking and talking, the same way as humans do. Then what is the difference? There is difference indeed. Animals also make sounds like humans do. However, there is great difference between the means and the meanings of such animal sounds. The sounds of animals are but limited whereas those of humans are limitless. Also, how different and strange are the thoughts and ideas expressed by humans with those limitless sounds! The sounds of animals do not have any of the variety, the meanings or complexity of thought such as the human talk has. The moo of the cow may differ as per specific circumstances. Yet their meanings are so much limited. On the other hand, is there any limit to the meanings, the feelings and the thoughts expressed through human speech?

Evolution theorists tell us that the beginning of the humanization of Homo sapiens is also based on the development of the ability of speech in this species.

As per the theory of evolution, humanization began when the animal stood up on its hind legs. Development started at that point. When it stood up two-legged, then its lungs were filled with more oxygen and thereby it became stronger. The forelegs were free. They became its hands to demonstrate that strength. It got newer experiences by the use of these hands. That became fodder for its brain, which started developing. That is one way of the development.

There was another benefit when he stood up and got more oxygen in his lungs. His organs that produced sounds got to produce more variety of sounds. He became able to produce sounds to co-ordinate with the diverse thoughts that cropped up in his mind. That is the second path of development. When that four-legged animal turned into a two-legged human, what changes occurred in his life, we may enquire. There was development on the activity side and on the expressive side. With the simultaneous developments of these twin sides only, did culture germinate and bloom. The work done by the hand and the speech rendered by the mouth, the development of these lead to the development of the brain. Conversely, by the development of brain, there is development in the work skills as well as speech skills. In this way, there is a great relation between hands, the speech organ and the brain. When there is little work by hands, there is no development to the brain, and no improvement to speech or language. The development of language is not any independent, lone occurrence. There should be work improvement in society. With that alone is mental development possible. Depending upon both these would the language develop. The hands, the speech organ and the brain, these are the three physical objects which lay the foundation for the cultural development of Mankind.

If we were to lose this ability to express ourselves and to understand by listening, then what would be our condition? Just imagine. What a frightening state it would be! We would lose our very identity as Humans.

The development in the ability of speech is a chief ingredient to human development. It was the quality of this ability that separated humans from animals. We got this ability of expressing our numerous thoughts, feelings and emotions only through the ability of speech. This ability is limitless. Hence the words that we speak, the sentences and the methods are all unrestricted. However, the foundation of this unrestricted speech is limited only.

We noted in the previous chapter that when we dissect the speech, we get words and that when we dissect the words further, we get Varnas like क, च, ट . How many Varnas does a language have? There are thousands of languages in the world. Each person of each language speaks hundreds of thousands of sentences and words. How many Varnas would there be if a language was dissected? Linguists have found that a language will have a minimum of thirty or a maximum of fifty-five Varnas. Thus, it is with these thirty to fifty-five Varnas that the entire Mankind exchanges its thoughts through speech. It is clear from this that the limitless abilities of the speech are founded upon these very limited numbers of Varnas.

Is this not a wonder! Our ancestors were astonished at recognizing this great ability of measuring the limitless with a thimble. Hence they said that language is a divine gift. The select few who contemplated deeply upon this divine gift of language were given the high rank of a sage. Panini, who prepared the grammar of the divine language Sanskrit, is a sage. Patanjali, who prepared the Mahabhashya on this, is also a sage. Besides this, we consider Goddess Saraswati as the Goddess of words, which are the foundation of language, and bow reverentially.

The Varnas अ, इ, ड, क, च, ट by which the language is mae have a special quality. This has to be understood and remembere Varnas have no meaning by themselves. But when they gu arranged in a special manner, then words and sentences an formed. Words and sentences have meanings. द + ए + व in th order become the word 'देव' which has meaning. The same Varna when in the order व + ए + द become 'वेद' and the meaning ha changed! Similarly from the English, take the Varnas ड+ ओ + ग They become the word डोग (DOG). The same Varnas in the orde ग + ओ + ड become गोड (GOD). How different ! It is evident from these examples that Varnas themselves have no meanings, bu arranged in specific orders they make words, which ar meaningful. In the same way that we make innumerable number from just ten numerals (0 to 9), we make limitless words and sentences from very limited number of Varnas.

Chapter 6

The Invention of Script

We have seen that invention of speech was a chief step towards human progress. Similarly important a step was the invention of script. Before that, humans exchanged thoughts and feelings through speech only. What anyone said was heard and understood only by anyone who was present there at that time. With telephone and radio etc, now even speech can be heard a long way away. With the aid of the tape recorder, it became possible to hear such speech at any given time at any place needed. Before all these inventions, the reach of human voice in the society was very limited. One would speak and the few who were present there at that given time, could hear and listen to him. Then anyone else could hear it when any from the first group spoke the matter in front of them.

In this way, getting a message by word of mouth from one to the next and so on would have only limited scope. However, by the invention of script there was a vast change in this. If a person were to write down his message, then it would be possible for many, who were not present there initially, to read it later and get the message. By this, the limitations of place and time were overcome in the matter of conveying messages. Human speech gained the ability to break the shackles of place and time, through script.

Here is an instance. The great philosopher Socrates was about to drink poison and die, when he spoke to his friends on the topic of immortality of the soul. It is because one of his disciples wrote down those words that we are gladdened even today by reading his immortal message, and are able to hold fast the belief within our minds that our soul is not destroyed by our death. And we venture into any brave adventure giving scant regard to death.

This was possible because it was written down. Our Vedas are known to have survived destruction by constant oral practice over centuries by many past generations. After the invention of script, that great immortal ancient knowledge and wisdom spread into many branches and it is so before us now.

The one greatness of script is that it did away with the limitations of place and time in respect of the message of humans. Moreover, the written messages accumulated more and more through each and every generation. Thus knowledge kept growing. Today we have with us, the complete compilation of human experiences in written form. Viewed in this light, it is evident that script is a chief tool of the collective culture of Man. If script were not there, then this culture of ours would have stood stunted and withered.

When was script invented ? A direct answer to this question is not easy. As per historians, at least ten thousand years have elapsed since the invention of script. The culture of Mohenjo daro of India is five thousand years old and it did have a script. Approximately one or two thousand years prior to that, the Sumerian – Assyrian culture too had a script - it is said. We can be sure of one thing though. Script came into existence only when the production, distribution and trade exchange reached a certain higher level. At that level it would have brought the realization that it is no longer possible to do those by word of month alone. The spoken word is not enough to satisfactorily conduct all matters of agriculture, business, trade and industry. It became necessary to have a permanent and extensive method for exchange of thought and information. It must have been at such a point that script and its usage started.

After the advent of script not only did the exchange of information and thought develop and widen, there was also great expansion and improvement in production, distribution, trade and

industry, business exchanges etc. The written word gained more importance by this. The written word gained stability over the spoken word. Whenever a language starts to be written - governed by script – then the character of the language gains clarity and stability. There is no volatile change of the spoken language in the written one. The shape and meaning of the words of written language are stable and they get extensive acceptance.

We may take this example of Konkani itself. Now that this language has started being written in the Devanagari script, the written language spreads to more regions. The spelling, usage and meaning of the written language gains stability. The same, with respect to the spoken language, is different from place to place and from person to person. Hence there is constant change in the language which is at the spoken level only. But the written language is more stable, more systematic and has more acceptance.

This is the reason for the development of literature also in the written language. There are beautiful proverbs, idioms, phrases and usages in the spoken language also. But they get stability and acceptance through the written language only.

Written language, script intent language, has greatness. However, the greatness of the spoken language does not diminish. The material body of the language is the spoken one. We have seen here that the foundation of the written language is the spoken one. Spoken words are bound by the context. Hence, after a longtime the written word might greatly differ from the spoken one. What happens then ? Then the written word would be renewed according to the spoken one. If we dwell upon this in the context of the development of Indian languages, this would be clear to us.

The foundation of the written, grammatically perfected version of Sanskrit was the spoken language. But after some centuries, the spoken language underwent natural transformations

and became different from that written language. Then the spoken language of the people लोकभास came to be written in its own right. The name of this language was Prakrit (प्राकृत). During the time of Sri Buddha, the language of the populace was different from the written Sanskrit. Buddha's messages to the people were in their own language. When these messages got to be compiled in writing, it made up a separate literature. Afterwards in a similar way over some centuries and natural transformations, the Apabhramsa languages and modern languages were born. Such transformation is occurring in languages at all times. However, we are not aware of it since we are ourselves immersed in it. This transformation would be felt only after many centuries and then it would induce change in the written language. At that time, we would know that a new language and a new literature is born. This development has occurred to all languages of world.

Chapter 7

Categories of Scripts

Which came first, the spoken language or the written one? Anyone would tell you that there is no doubt about this. The spoken language came first and afterwards, the written one. But there is difference of opinion about this. Many scientists have shown that even before the development of the ability to talk, the humans expressed their thoughts and emotions through carving pictures. Such scribed pictures formed the basis of the latter day language scripts, they say. This may be true. However, the language scripts that are before us today are not based on picture scripts. At some ancient time, perhaps they had some relation with pictures.

We have seen in the earlier chapters that the letters of present day Alphabets have only attributed and accidental meanings. There is no relation between the script and the idea, as the natural relation between a picture and the idea it conveys. Hence, it is not true to say that present day script is based on picture scripts.

If we study the scripts of the world at present, the relation between scripts and the spoken language would be clarified. Linguists who have conducted studies based upon some chief and important components of language have indicated some categories of scripts. There are four main components to a language - sentence, word, syllable and Varna. If the character of a script will represent a whole sentence or idea, then that script would be called an Ideographic script (आशयलिपि). Chinese script is said to belong to this category. Script is based on ideas directly. It may be pronounced differently, but the meaning would be the same. There are many spoken languages of China. The written matter is read (pronounced) differently. But the meaning would be the same in all these languages. This is something special.

The second category is the Logographic script (शब्दलिपि). A word is represented by one letter. The arithmetical signs are examples to this : + (add) − (subtract) × (multiply) ÷ (divide) = (equals). In these, there is no relation between the sign and the pronounced meaning.

The third category is the Syllabic script. Syllable is the independent unit of pronunciation. The word 'Beautiful' has three syllables - ब्यू + टि + फुल. The word 'Pen' has only one syllable and 'Pencil' has two syllables पेन + सिल. Based on such independent units of the spoken language, where a syllable is represented by a letter, such script is called a Syllabic script. The Japanese script is said to be an example of this. The character '&' (and) of Roman script and the ॐ of Devanagari are examples of this.

However, most scripts of today, the world over, are Alphabetic scripts (वर्णात्मक). In these, there would be a letter each for every Varna of the spoken language. For example, the word Tin has three Varnas ट् + इ + न् and there are three letters to represent them t + i + n. The word pencil has six Varnas and six letters represent them प् + ए + न् + स् + इ + ल् = p + e + n + c + i + l.

Thus when we dwell upon the scripts of today, we understand that the base of most scripts are words, syllables or Varnas. Hence there is no doubt that these were based on spoken languages and invented later on. Thus there are four categories of scripts as indicated above.

1. Ideographic scripts based on sentences.
2. Logographic scripts based on words.
3. Syllabic scripts based on syllables.
4. Alphabetic scripts based on Varnas.

Chapter 8

How many letters ?

In the previous chapter we saw that there are four categories of scripts – (1) A letter for an idea (2) A letter for a word (3) A letter for a syllable (4) A letter for a Varna. Most scripts of the world are of the fourth category.   In these, each Varna of the spoken language has a letter each. These scripts are called Varna Lipi.

Let us imagine a model Alphabet. What all qualities should it have? The Varna Lipi should have a letter to each Varna. If there are more letters than one to represent a particular Varna, that script arrangement could not be called a model one. For example let us take the Varna क of English language as written in the Roman script. How many letters represent this single Varna? In the word 'kind' it is denoted by the letter 'k', in the word 'cat' it is represented by 'c', in 'choir' by 'ch', in 'quiet' by 'q'. Thus the Varna क has four corresponding letters – 'k, c, ch' and 'q'. This arrangement does not suit a model alphabet.

Another example would be the Varna ष्. It is represented by the letters 't, s, sh, ss' and 'c' respectively in the words 'petition, decision, fashion, permission and suspicion. Hence the method of writing of the English language is not any model. Conversely, is the pronunciation of a letter always the same ? No, it is not. Observe the words – arm, as, call, woman, mountain, at – wherein the singly letter 'a' is pronounced all differently. A model script should have a letter for a Varna and a letter should have only one pronunciation (उच्चार). In Mathematics, this is called one-to-one correspondence. The script that has this quality would be the model script. However, no script in today's world could be said to be a model script.

Another quality that a model script should have is the ability to write the letters in the same order as the Varnas appear in the spoken language. For example, in word 'self' the letters have appeared in the same order as the Varnas spoken: s + e + l + f for स् + ए + ल् + फ्. Similarly in the words 'pin, he, send, super-intendent, top' the order of letters is the same as the order of Varnas.

In the Nagari script method for Indian Languages consider the word कर्म. In this, the Varnas appear in the order क, र, म. However, the writing order of letters for this word is क, म, र, which differs from the order of Varnas. Hence the writing of such words is difficult and more often than not, mistakes are committed while writing.

We may now tabulate the qualities required for a model script as discussed above. The three qualities are –

(1) A letter for a Varna

(2) A single pronunciation for any letter

(3) Order of letters to be the same as the order of Varnas.

Based on this, it would be evident that the model script should have exactly the same number of letters as the language has Varnas. If a language has forty Varnas, then its model script should have exactly forty letters. Then the problem is how do we know how many Varnas are there in any specified language. How do we identify them? Let us see about this.

There is a scientific method to distinguish Varnas. For example observe the two words कान and गान. in the former word we have the three Varnas क् + आ + न् and in the latter we have the three Varnas ग् + आ + न् . The Varna ग् of the second word has come in it at the same place as क् appears in the first word. This is the lone reason behind the difference in these two words. The

Varnas क्, आ, न, ग् are themselves meaningless. However, when they appear in this specific order they have a meaning and that meaning changes when 'क्' is replaced by 'ग्'. Thus it is clear that even if the Varnas क् and ग् are meaningless themselves, they bring about a difference in word meanings. Similarly कालु-गालु, काळी-गाळी the word-pairs when dissected, would reveal the difference in word meanings created by the Varnas क् and ग्. Language is the instrument of exchange of ideas. In the above instance since there is a difference in idea by the difference of the Varnas क्-ग् alone, it can be decided that क्-ग् create the meaning difference (अर्थभेद). The word pairs shown above are words of Konkani Language. Hence, in Konkani, the difference of Varnas क्-ग् are participants for exchange of ideas.

Let us see another example. In the word pairs सात-हात, साडि-हाडि, सून-हून which differ in meanings with each other, स्-ह् Varnas are responsible for the difference in meanings.

In the word pairs लान-रान, लाक-राक, लास-रास the Varnas ल्-र् create difference in meanings. From the word pairs ताळ-दाळ, तान-दान, ताट-दाट, तार-दार the Varnas त्-द् become evident.

Word pairs			Varnas evidenced
पापाय, फापाय	–	–	प, फ
फळ, बळ	–	–	फ, ब
फार, भार	–	–	फ, भ
भास, मास	–	–	भ, म

These word pairs are called minimal word pairs. In this way, by dissecting and comparing meaningful word pairs we can recognize the Varnas of that language that create meaning differences.

The alteration of meaning by alteration of Varnas is not th
same in all languages. For instance, in Sanskrit, there is n
alteration in meaning by the Varnas ल-ळ. कालिदास can b
काळिदास also. ललित is the same as लळित. ल-ळ do not alte
meanings there. However, in Konkani, they alter meanings : मेल्ल
मेळ्ळो, पोवलीं-पोवळीं, गाल-गाळ, देवली-देवळी, पावली-पावळी. It
evident from these minimal word pairs that in Konkani ल-ळ creat
meaning alterations.

An example from Malayalam language, where ര and റ ar
different Varnas, which alter meanings. കര-കറ, പരക്കുക-പ
ക്കുക, വര-വറ, തുരക്കുക-തുറക്കുക. – these minimal word pair
reveal the alteration of meanings created by ര-റ. However, in th
modern Indo-Aryan languages like Konkani, Hindi and Marath
there is no evidence of these alteration of meanings. र i
pronounced differently in some words but there is no alteration o
meaning.

In Konkani the Varnas म-म्ह are meaning changers. The wor
pairs माव-म्हाव, मेळ-म्हेळ indicate the alteration of meaning due t
difference of म-म्ह. However there is no change in meaning in man
other word pairs : मांतारो-म्हांतारो, मांत-म्हांत, माका-म्हाका.

In Malayalam too there are examples. There, though ഉ and
(उ - ओ) are different Varnas, there are many word pairs in whic
they create no alteration in meaning : ഉല-ഒല, ഉലയ്ക്ക-ഒലയ്ക്ക
മുറം-മൊറം, കുളം-കൊളം, പുര-പൊര – But in some word pair
they do alter meanings കുല-കൊല, ഉപ്പ-ഒപ്പ്.

Similarly in Konkani, the Varnas न-ल alter meanings as
rule : तन-तल, मन-मल, सान-साल, थन-थल. But in word pairs like निंबू
लिंबू, नोणचें-लोणचें there is no meaning change by न-ल Varn
exchange.

So, we have to understand that it is rather difficult to pick and recognize Varnas on the basis of alteration of meaning alone. Distinguishing and determination of Varnas is possible only through the dissection of the vast vocabulary on which the language is based.

This was so accomplished with respect to the Sanskrit language by our great ancestors about 2,500 years ago. They contemplated on the matter of meaning altering Varnas in a scientific manner and determined the full Varnamala of Sanskrit.

As determined by Panini, the Varnamala of Sanskrit is as follows –

Vowels (स्वर)	अ	इ	उ		
	आ	ई	ऊ		
	ऋ	ॠ	लृ		
	ए	ओ			
	ऐ	औ			(13)

Consonants (व्यंजन)	क	ख	ग	घ	ङ
	च	छ	ज	झ	ञ
	ट	ठ	ड	ढ	ण
	त	थ	द	ध	न
	प	फ	ब	भ	म
	य	र	ल	व	
	श	ष	स	ह	(33)

Thus there are 46 Varnas in Sanskrit. Hence the Alphabet needs 46 letters to match. It is very well known from centuries earlier that the Sanskrit Alphabet has a total of 51 letters which additionally includes the five letters अं, अः, क्ष, त्र, ज्ञ. Further to this is the letter 'ळ'.

This original Alphabetic script outlay of Sanskrit is followe
by modern Indian languages also. However, it must not be though
that all these languages have the same scheme of Varnas a
Sanskrit. In each language differences have come in the scheme o
Varnas and their pronunciation. For example, in Hindi Khadi Bol
(खडी बोली), there is no importance for the Varna 'ळ'. However, ii
Rajasthani there are many words that have 'ळ'. In Konkani and
Marathi the pronunciation of 'ज' has altered to resemble that of 'Z
of English language. In all modern Indo-Aryan languages, there i:
scarcely the use of 'ऋ'. At places it becomes 'रि' and elsewhere i
is 'रु'. The word ऋषि is pronounced रिषि or रुषि. The pronunciatior
of 'ष' itself has changed to that of 'श'.

Observe these - पुरुष becomes पुरुश; भाषा becomes भाशा
परिषद becomes परिशद. Hence, to understand the full nature of any
language, there has to be expansive study of the pronunciation o
its Varnas.

In the prescribed table of Sanskrit language Varnas, each
Varna is different from all others. For example 'क' is differen
from all others. However the importance and usage of all Varnas ir
the words is not the same or equal. For example, the Varna क
appears by turn at the start, in the middle or at the end of differen
words. In कमल, काल, कुल, कूल the Varna 'क' appears at the start. I
comes in the middle for words अकाल, आकार, प्रकार, विकास. Ir
some words it comes at the tail end - भिषक्, वणिक्, सम्यक्. However
all Varnas do not appear like this in all positions in different words
The Varna 'ङ' does not appear at the start of any word, or even a
the end position. It is pronounced preceding the Varnas क, ख, ग
and घ in words like अंक, अंग, शंका, शंख, संग, संघ etc. It does no
appear anywhere else in any other position. Similarly, 'ञ' does no

ppear either at the start or at the end. It appears in the middle
laces at the preceding position with the Varnas च, छ, ज, ञ only.
xamples - संचय, पिछ, संजय, झंझा, पंजर.

From these discussions, the following ideas have become
lear –

(1) In the Alphabetic script, the letters are based on Varnas which alter meanings of words.

(2) As the distribution of Varnas is different in the language, the importance of each letter in the alphabet varies.

(3) There can be Varnas and letters in an Alphabet that do not alter meanings of words.

Next, let us study the script chart and method of the
Devanagari Alphabet on the basis of these above ideas and the
ualities of a model script.

Chapter 9

Devanagari Alphabet

2,500 years ago, the grammarians of India dissected the whole vocabulary of Sanskrit language and discovered all Varnas of the same. Then they prepared scientific description, classification and tabulated the Varnas accordingly. While many thinkers and scholars participated in such deliberations, the name of Sage Panini is the most famous. Similar deliberations on a scientific basis were done for the English language in the 20th Century AD only. Prior to that, Sanskrit is the sole language that had had that good fortune. It did not even occur to the thinkers of Latin or Greek that such a scientific contemplation was necessary for those languages. Linguists like Bloomfield, modern language expert, were astonished when they studied the Sanskrit grammar.

Our ancient language experts sought for and recognized the Varnas of Sanskrit. They prepared detailed descriptions of various Varnas after studying deeply and making linguistic experiments about various properties like, when each Varna is voiced how does the breath behave, what parts do the lips, the tongue and the palette play, how do the Varnas echo more or less, what part does the nose play in pronunciation etc. Based on that description they prepared the Varnamala categorizing the Varnas into different groups and arranging them methodically into स्वर (Vowels), व्यंजन (Consonants), अल्पप्राण (Non-aspirates), महाप्राण (Aspirates), अनुनासिक (Nasals), निरनुनासिक (Non-nasals), स्पर्श (Mutes), अंतस्थ (Semi vowels), ऊष्म (Sibilants, Fricatives) etc.

Based upon this, the Alphabet (लिपिमाला) of Devanagari was made. In the previous chapter we noted that the Varnamala of

anskrit has 51 letters. Let us see that alphabet once more, since
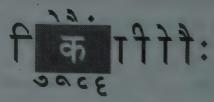e have to contemplate on the same more expansively now.

evanagari Alphabet

स्वर (Vowels) :-	अ आ इ ई उ ऊ ऋ ॠ लृ
	ए ऐ ओ औ अं अः (15)
व्यंजन (Consonants) :-	कवर्ग - क ख ग घ ङ
	चवर्ग - च छ ज झ ञ
	टवर्ग - ट ठ ड ढ ण
	तवर्ग - त थ द ध न
	पवर्ग - प फ ब भ म
	अंतस्थ - य र ल व
	ऊष्म - श ष स ह (33)
विशेष संयुक्ताक्षरां :-	क्ष त्र ज्ञ (3)
(Compound letters)	
	TOTAL 51

When these letters are voiced we can hear the Varnas of
anskrit. As ल - ळ do not alter meanings in Sanskrit, ळ is not
ncluded here. ळ is considered a variation of ल only. All the
cripts now in vogue in the whole of India, except Urdu, are based
n this Devanagari script. Tamil script also is so. There may be
ss or more numbers of letters as suitable for each language, that
 all. For example, Malayalam has the additional letters എ (ह्रस्व
), ഒ (ह्रस्व ओ), ര, ഴ, ള and റ. Even so, the nature, order and
riting pattern is according to the Nagari script only.

To appreciate the beauty of this Nagari Alphabet you need
nly to pronounce it out. Compare it with the in-disciplined
aphazard manner in which the Roman Alphabet is arranged,
hich is akin to the filling up of a room with coconuts at random.
he vowels and consonants are not separated in the Roman

Alphabet. There is no arrangement in accordance with the natu
of Varnas. Moreover, the pronunciation of letters is not connect
with the Varnas either. This we can take up later when we discu
that Alphabet. The state of the Arabic-Urdu alphabet is also li
this.

Nagari has the exceptional method of attaching a vowel
the consonants. For example, 'द' is joined with 'ए' using a notatio
(ॅ) that represents the vowel 'ए', which is added above t
consonant द to make it दे. Such notations that represent each vow
are called Matras (मात्रा) Observe the list of vowels with the
respective Matras:

स्वर (Vowel) : अ आ इ ई उ ऊ
मात्रा (Matras) :   ा ि ी ु ू
स्वर (Vowel) : ऋ ॠ ए ऐ ओ औ अं अः
मात्रा (Matras) : ृ ॄ े ै ो ौ ं ः

See also the method of attaching these Matras to th
consonants.

The Matras for आ, ई, ओ, औ and अः are added on the righ
side of the consonant. The Matra for 'इ' is written on the left side
Those for उ, ऊ, ऋ and ॠ are added below the consonant. Thos
for ए, ऐ and अं are written above the consonant.

When so added, the consonant-vowel pair appear as this :

क, का, कि, की, कु, कू, कृ, कॄ, के, कै, को, कौ, कं, कः

With the consonant 'र' this same method can apply, but usually the Matras of उ and ऊ are added in the middle only - रु, रू.

Do not consider this method of adding just a Matra with the consonant instead of the whole vowel as a nuisance. This is a method of economy that our ancestors invented. The extremity of this economy is that the vowel 'अ' does not have a Matra at all. All other vowels have Matras, except अ. The principle is to consider that the vowel Varna अ is inherent in all consonants ! This is a great logic of our ancestors. It is the logic of Hanuman The Great.

Hanuman went to Lanka in search of Sita Mata. He looked everywhere. In all places the ladies had their husbands alongside and they were all well-dressed, wearing gold ornaments also. Only one woman seated under an Asoka tree was seen alone by herself and without ornaments. He knew instantly that the Sita Mata whom he was searching for was this lady. Does she not have a husband ? And why ? That is because he is always present in her heart, within, unseen though he may be to foreign eyes. Similarly within the consonant that is unattached by Matras of any vowel, अ is present, inherent and active. Is this not a great logic ?

Moreover, this logic is not anything new. It is very ancient indeed. In the Bhagavad Gita The Lord tells Arjuna :

'अक्षराणां अकारोऽस्मि' (10-33)

I am अकार among the letters. This is to say that like the letter अ which stands at the very beginning of the Alphabet, the Lord is the prime cause in the beginning of the whole Universe; that He is still present as such and that He will always remain as such only.

There is also another meaning - that as अ is inherent in all letters, so the Lord is inherent in the whole Universe. It could only

be with the nature and properties of the Alphabet in his mind, that the Lord spoke that line.

When we see this special method of adding vowel signs to consonants, naturally a doubt crops up in our mind. By this method, does Nagari script obey the model script's stipulation of one letter for one Varna ? Yes, it does. Here, a vowel Varna does not have two letters. Only one letter alone is there. When combining, instead of writing it fully, a part of it is added to the consonant. That is all. The Matra for इ, ई and ए alone look different from their original forms. In order to overcome this, Kaka Saheb Kalelkar's method had these Varnas written as अि, अी and अे. From this it is evident that the signs (Matras) being added to consonants are indeed parts of the vowels they represent.

However, in the prescribed method of adding the vowel signs to consonants - on right, left, below and above - a defect has generated. The flow of writing, the forward flow, is broken. Writing below, above and left becomes necessary. This is somewhat difficult.

Moreover, since the Matra of 'इ' needs to be written before the consonant, the model script's property of following the same order of spoken Varnas is lost.

For example, take the word 'कवि'. In this the order of the Varnas is क + व + इ. But the order of the letters is क + इ + व. Hence we have to state that the method of adding the Matra of इ before the consonant (क) is unscientific. Great Vinobaji put forward a solution for this. As per his opinion the Matra for इ will also be added to the right of the consonant. He wrote his name as वीऩोबा. This was not accepted by any. Would we ever listen to the wise ?

Till now 'लृ' has not been discussed. It will be taken up later.

The economy of adding vowels to consonants has been discussed. There is an economy while combining consonants, too. Long ago, there was a practice of adding a consonant below another. Now that has changed. To understand the method now in use, we have to observe the special character of the consonants. Most consonants have an upright line at the end. These are

ख	ग	घ	च	ज	झ	ञ
ण	त	थ	ध	न		
प	ब	भ	म	य	ल	व
श	ष	स				

When these are to be added to another consonant, the upright line at the end of these should be dropped (discarded). Examples :

ख्य	ग्य	घ्य	च्य	ज्य	झ्य	ञ्व
त्य	थ्य	ध्य	न्य			
प्य	भ्य	य्य	ल्य	व्य	श्य	ष्य	स्य

Of the other consonants, since क and फ have their upright lines in the middle, it cannot be dropped. Hence, to add other consonants to these two, the part on the right side of that line is to be partially discarded. Examples : क्त, क्य, फ्त. The vowel of early days 'लृ' too was added to these in the same way : क + लृ = क्लृ

Of the remaining consonants - छ, ट, ठ, ड, ढ, द and ह - are added to other consonants by simply adding a sign ' ॒ ' below these letters. This is called the Hala sign (हल चिह्न). Examples : छ्व, ट्ट, ट्ठ, ड्य, ढ्य, द्य, ह्व

There are alternatives for some as below :

द् + द = द्द; द् + य = द्य; द् + व = द्व; द् + ध = द्ध
as in बुद्द, उद्यम, द्वार, उद्धार

These, however, do not appear economical.

There remains only one letter : र. Let us see how this is combined with other consonants.

When this is to be added to a letter which has an upright line in it, then a back slash '/' is added to that line to indicate the addition. Examples : क् + र = क्र, ग + र = ग्र, घ + र = घ्र

To the letters without an upright line a sign 'ͧ' is added below them to indicate addition of 'र'. Examples : छ + र = छ्र, ट + र = ट्र, ड + र = ड्र

When 'र' is to be added with other consonants, the sign 'ʳ' is added above that letter to indicate the combination. Examples : र + क = र्क (अर्क), र + ग = र्ग (मार्ग), र + जा = र्जा (ऊर्जा).

This sign above the letter is written after writing the letter, which breaks the rule of writing the letters in the same order as the Varnas appear in speech.

Example : धर्म - Order of Varnas : ध + र + म; Order of Letters : ध + म + र

ऊर्जा - Order of Varnas : ऊ + र + ज् + आ ; Order of Letters : ऊ + ज् + आ + र

This variety of signs for the letter 'र' as '/' , 'ͧ' and 'ʳ' also breaks the rule for the model script which stipulates one letter for one Varna. This is a tough part of the Nagari script. Kaka Saheb Kalelkar recommended the following method to overcome this anomaly :

क् + र = कर (उदा : करम), ध् + र + धर (उदा : आध्रा), म् + र + म्र (उदा : आम्र)

Instead of the sign' `ʻ`, to use the letter itself was his suggestion. Or a part of the letter as shown here : कर्म = करम or कन्म, धर्म = धरम or धन्म. However, these alternatives suggested by Kaka Saheb were not approved by the Government of India

In Nagari there is a special rule about doubling of consonants. Doubling is possible for the letters क च ट त प, ग ज ड द ब, ण न म य ल व, श and स. They would appear as क्क, च्च, ट्ट, त्त etc. However, for the letters ख छ ठ थ फ, घ झ ढ ध भ when doubling is needed, the same is to be written as क्ख, च्छ, ट्ठ, त्थ, फ, ग्घ, ज्झ, ड्ढ, ध्व and ब्भ respectively. There is no doubling for the letters ङ, ञ, र, ष and ह.

Nagari appears tough to study and to write because of its anomalies like the sign (मात्रा) for इ coming before the letter; the variety of the signs with regard to the letter र and their usage variation; and the non uniform method of doubling of consonants as shown above.

It has already been stated that the Nagari Alphabet has five letters in excess of the Varnas. They are अं, अः, क्ष, त्र and ज्ञ. Let us discuss about these.

अं comes after the vowel 'औ' in the vowel table. It is called Anuswara (अनुस्वार). Its sign is ' ˙ ' and it represents nasal pronunciation. More about this later.

अः comes after अं and represents the Visarga (विसर्ग). It comes only in Tatsama (तत्सम) Sanskrit words. More about these additional letters later.

Influenced by the method of adding vowels and consonants etc. in Nagari, some linguist has called this a syllabic script.

However this view is incorrect. Nagari is an alphabetic script indeed. Because there is clear representation to all Varnas of the spoken word in its writing counterpart. No Varna is left out and no part of the letters are in excess to the Varnas spoken. Nagari, in fact, includes all the Varnas spoken. It does not have the method of writing excess letters and stipulating them as 'Silent'(Elision) also. That is why Nagari is scientifically acceptable. This method is followed by all scripts in India.

Chapter 10

Devanagari for Konkani

We have seen the scheme of writing the Devanagari script. Now, let us dwell upon the topic of applying the same with reference to Konkani language. Devanagari vowels table has 13 vowel signs. In the light of modern linguistics, Konkani has ten vowels -अ आ इ ई उ ऊ ए ऐ ओ and औ. The alteration in meanings that these create can be observed by dissecting meaningful minimal word pairs. For example : तन-तान, तण-ताण, तळी-ताळी make it clear that अ and आ differ and contribute towards alteration in meaning. Similarly, आट-ईट, तान-तीन, ताक-तीक indicate the difference of आ from ई. Some more examples are tabulated here :

Word pairs	Contrasting vowels
दिस (क्रि) - दीस; दिन - दीन	इ - ई
अनाम - इनाम; अतर - इतर; गळो - गिळो	अ - इ
अपकार - उपकार; अतर - उतर	अ - उ
आल्लें - इल्लें; दान - दिन; बाळ - बिळ	आ - इ
आजो - उजो; काल - कुल; ताका - तुका	आ - उ
भात - भूत; मात - मूत; सात - सूत	आ - ऊ
मीठ - मूठ; कीडो - कूडो; खीळो - खूळो	ई - ऊ
कुल - कूल; उंब (क्रि) - ऊंब	उ - ऊ
दान - दोन; मार - मोर; चार - चोर	आ - ओ
मेट - मोट; पेर - पोर; तेल - तोल	ए - ओ
देव - दैव	ए - ऐ
जड - जोड; कण - कोण; मर - मोर	अ - ओ
चार - चोर; जार - जोर; घास - घोस	आ - ओ
पैस - पौस	ऐ - औ
गोरी - गौरी; पोस - पौस	ओ - औ

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Here the contrastive nature of the vowels are confirmed by the alteration of meaning that they create. In Konkani, the pronunciation of 'ऋ' is mostly 'रि'. However, since we need that letter to write Tatsama words of Sanskrit and because we need its sign (मात्रा) which has use in Konkani, the letter is included in Konkani vowel list also. 'ॠ' and 'ॡ' have no use in Konkani and hence can be left out. अं is not a vowel. It is a sign called Anuswara to indicate the nasal sound of any other particular letter. It is actually a dot that is put above the respective letter. When this sign is added to vowel letters, their nasal pronunciation is indicated. They will become अं आं इं ईं उं ऊं एं ऐं ओं and औं. These are not like the ordinary vowels. Listen carefully when you utter these - आ and आं. When you say आ air flows unrestricted through your mouth. But when you utter आं air flows through the mouth and the nose as well. You can experiment this by closing your nostrils with your fingers while you say आं. You would feel the airflow on your fingers. This will not happen when you pronounce आ.

The vowels अ आ इ ई उ ऊ ए ऐ ओ and औ are called non-nasal (निरनुनासिक) vowels. The vowels अं आं इं ईं उं ऊं एं ऐं ओं and औं are called nasal vowels (अनुनासिक) whose pronunciation results in airflow through the nose also.

Nasal vowels alter meanings in Konkani words. Observe these words : देव-देंव, वाटो-वांटो, नाव-नांव, मास-मांस, ताक-तांक, वेग-वेंग. Here when normal vowels are replaced with nasal vowels there is change of meaning. Hence it can be concluded that nasal vowels are meaning-changers in Konkani. They make grammatical change of meanings also. Examples : ताका-तांकां, येता-येतां, आयलो-आयलों, गेले-गेलें, आयली-आयलीं. Therefore it has to be accepted that in Konkani, nasalization is a meaning-changing Varna quality.

Hence, to represent this nasalization in the Alphabet, the presence of Anuswara is essential. There is no doubt in this matter.

अः is not a vowel. It does not contribute to any change of meaning either. It is called Visarga (विसर्ग) in Sanskrit and its sign is ':' It is used to write Tatsama words from Sanskrit like दुःख, अधःपतन, अंतःकरण. When this is pronounced our breath breaks out quickly and a sound similar to a mellow ह is produced. The above words could be written like दुक्ख, अधप्पतन and अंतक्करण also. However this letter could be allowed to remain in the Alphabet as a mark of respect to our ancient heritage and the sign be used in Tatsama words.

Thus the Konkani vowel- table needs thirteen letters viz अ आ इ ई उ ऊ ऋ ए ऐ ओ औ अं अः (13)

Three variations of अ

We may discuss about some special vowels of Konkani now. The अ of Konkani is not like that of Malayalam or Kannada. In Malayalam it has an open pronunciation whereas in Konkani it is a closed one. The mouth is opened more when voicing the अ in Malayalam as compared to its Konkani pronunciation. Hence it can be stated that in Malayalam अ is more open (विवृत) than in Konkani where it is closed (संवृत). Consider the name Akbar (अक्बर). The first अ is like that in Malayalam and the second one linked to ब is representative of the Konkani pronunciation of that vowel. In words like घर, चड, वच, मर and अधिक the distinctive pronunciation of अ can be heard.

There are other pronunciations also for this letter in Konkani. It is pronounced differently in words like वच, चड, स etc. as compared to the pronunciation of words like घर, अधिक and

अक्कल. This difference can be indicated as given below : वेच, चेड

सं, समेज, भितेर .

In these words, the letters with the mark (') above them have
an elongated pronunciation as compared to those without this sign.

Besides these, there is a variation of pronouncing the अ like a
closed ओ. This is not an open ओ pronunciation but one that is
uttered with rounded lips. For the pronunciation of this the Roman
Alphabet would use the letter 'O'.

Observe these lines from the poetry collection "जायो-जुयो"
(Zaio-Zuio) of Dr. Manohar Sardessai :

सोंपलो दीस तरीय कशी
जमीन अशी हून आसा ?

[somplo dis tori-i koxi
zomin oxi hun asa ?]

In this , the words तरीय, कशी and जमीन have the closed ओ
pronunciation. It is not a complete ओ but only a variety of the
same. The complete ओ is present in the word सोंपलो. The gist is
that though such variations in pronunciation are there for अ the
variation does not lead to change of meaning.   For example
consider the word for the number six - 'स'. It can have the three
varieties of pronunciation like से or सो. Similarly the following
words also :

चड	चड	चोड
पणस	पंणस	पणोस
तण	तंण	तोण

Even if pronunciation is altered the meaning does not alter.
As per the ideas of modern linguistics, it cannot be considered that

he three varieties of this अ as different. They are considered as sub-Varnas of the same Varna - Allophones (उपवर्ण). Variation of Varna to be based upon variation in meaning, and variation of a letter based upon variation of Varna. This is the scientific stipulation.

Hence the normal अ the elongated अ and the अ similar to ओ need not be considered as different vowels. A single letter would suffice for all of them.

Two variations of 'ए'

Similar to the above, ए has two allophones in Konkani - one is short and the other is elongated in pronunciation. The short ए is heard in the words - गेल्लो, केप्पो etc. In the following words its pronunciation is elongated - केळें, पेड, वेळेर, देड, अडेच etc.

Even if the two pronunciations are interchanged, meanings of the words do not alter. Hence both these pronunciations are considered allophones of the same vowel ए. Therefore there is no necessity for different letters to represent these two either.

Two variations of ओ

Like ए in Konkani, ओ also has two allophones. One short and the other elongated in pronunciation. Examples:

Short	Long
ओखद	आयलो
पोकळ	मोर
पोरसूं	घोडो
कोंकण	कोयरु

In these, even if the short is interchanged with the long, there is no change in meaning. Hence both these pronunciations are

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considered allophones of the same vowel ओ. For both of them a single letter would suffice.

As demonstrated earlier with regard to vowels, we can dissect various meaningful word pairs and find out consonants that generate alteration in meanings of words. However, that elaborate process is not attempted here. Even so, we may discuss about some special consonants.

Nasal Consonants :

ङ, ञ, ण, न and म are called Nasal consonants. When these are pronounced, air flows out through the nose also. As like Nasal Vowels, so also Nasal Consonants. There is the practice of writing the Anuswara in place of these consonants.

सङगीत = संगीत, अङग = अंग.

The use of the Varna 'ङ' is very limited in Konkani. It appears only at the prior position with the consonants क, ख, ग and घ. Hence, instead of 'ङ' it is the practice to add the Anuswara to the preceding letter. And so, Konkani does not use this letter at all. Examples: अंक, शंख, भंग, संघ.

The letter ञ is also treated likewise. This Varna comes only at the prior position with the consonants च छ ज झ. Hence the previous letter is added with the Anuswara instead of using ञ. Examples : सञ्चय = संचय. पंछी, संजय, झंझट. Thus it can be seen that though ञ is kept in the alphabet it is not used.

However, ण appears at the beginning, the end and the middle of words. Examples : णव, प्रणय, प्राण. When this Varna comes at the prior position of consonants ट, ठ, ड and ढ, then Anuswara above the previous letter can replace it. This is the practice also.

Example : पण्डित - पंडित. Similarly कांटो, कुंठित, कुंडो, पंडरपूर.

The nasal consonant न appears at the start, the middle and also at the end of words.

Examples : नमन, मनन. When it comes at the prior part in combination with त थ द or ध the Anuswara is used on the preceding letter instead of writing it.

Examples : अंत, पंथ, चंद्र, गंध. These could be written as अन्त, न्थ, चन्द्र, गन्ध also.

The nasal consonant म also comes in various positions in words. When it comes in the prior position in combination letters with प फ ब or भ, Anuswara is used on previous letter instead. Example : पंप, चांफो, तुंबो, कुंभ.

ण न म are used in all positions in words. Hence they cannot be left out like ङ and ञ.

Difference of ल and ळ

It has been already demonstrated that there is meaning alteration by ल-ळ Varnas. As there is change of meaning due to them, they have to be considered as different Varnas and included in the alphabet, (ळ after the ल). Therefore there would be five semi vowels as य र ल ळ व. Some include this ळ after ह in the Alphabet, which is not correct.

Sibilants

श ष स ह are called the Sibilants (ऊष्म वर्ण). Of these स - ह are meaning changing Varnas. Examples : सात-हात, सार-हार, सस्त- हस्त.

However, there is hardly any change in meaning between the

Varnas श - ष - स. भाषा can be भाशा or भास 'Shirt' can be शर्ट, षर्ट or सर्ट. So also कषाय or कशाय or कसाय mean the same thing. There are many such examples.

In Konkani श has acquired prominence over ष. The latter is used mostly for Tatsama words from Sanskrit. Examples : कृषि, सृष्टि, राष्ट्र, राष्ट्रीय, पुष्प.

New Varnas

There are some new Varnas in Konkani. The four Varnas न, म, ल and व have their Mahaprana Varnas also in Konkani. To write these, the combination letters न्ह, म्ह, ल्ह and व्ह are used. From the pronunciation point of view, these are not combinations. These are similar to the Varnas क च ट त प having Mahapranas ख छ ठ थ फ. The difference between these two is the same as the one existing between न म ल व and न्ह म्ह ल्ह व्ह.

These are called Mahapranas as more air (श्वास - प्राण) flows out when they are pronounced. Just as they have difference in pronunciation, they alter word meanings also.

Examples : ना   माव   मेळ   मोवु   वर   वोडु   वांव

  न्हा   म्हाव   म्हेळ   म्होवु   व्हर   व्होडु   व्हांव

At the same time, there are places and practices where interchange of these do not produce a different meaning लवु-ल्हवु is an example. Though we hear words like म्हाका, म्हजो, म्हजान they are also familiar as माका, माजो, माज्यान. 'महा' is heard and used as 'म्हा' also. महाजन - म्हाजन, महात्मा - म्हात्मा. However, there is no change in the meaning in these, though they are pronounced differently.

क्ष and त्र

The letter क्ष is the combination of क + ष and त्र is the combination of त + र. They can be written as combination letters also.

ज्ञ

As per its constitution ज्ञ is the combination of ज and ञ. However, it comes distinctly in words like ज्ञान, विज्ञान, ज्ञानी etc. There is a pronunciation anomaly about this letter since ज्ञान becomes गिन्यान sometimes and even गियान at times. This Varna and the words having it are all Tatsama words from Sanskrit.

As the words have been spoken by Crores and Crores of people over thousands of years, it is no surprise that there are such anomalies in its (ज्ञ) pronunciation. This might even be one of the reasons how this compound letter got a place in the Alphabet.

From these discussions the following decisions are generated :

- Of the 15 Vowels in Nagari script –
  1) Konkani needs a minimum of 10 vowels and the Anuswara.
  2) ऋ and ऌ are not needed.
  3) ऋ and अः could be retained for the sake of tradition.

- Of the 36 Consonants of Nagari script –
  1) Konkani has no use for ङ and ञ.
  2) ळ has to be added along with य, र, ल, व
  3) ष and ज्ञ could be retained for the sake of heritage.
  4) क्ष and त्र are combination letters and so could be used as such.

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Chapter 11

Roman Script in India

History

Roman script was familiar in India even before Christ Era. Archeologists could get ancient coins engraved with the name of Roman Emperor from excavations at many places in India. When, in the sixteenth century, the Portuguese conquered Goa, the script came to more use and recognition. Successively the Dutch, the French and the English came, with a wide assortment of Traders, Soldiers, Padres and Rulers. All of them propagated the use of the Roman script. All their different languages used this script. The British rulers brought in the western education and propagated English as the sole language of governance and of education also. Hence when we look around even now, we see the Roman script everywhere in India. Educated people, with little exception, put their signatures in the Roman script. The Government offices everywhere display their names and the names of the Officers in Roman script. In every business concern this script is used. Without the typewriter, no office or business concern will function; and it has the Roman script. New establishments derive their names based on Roman letters and short-forms like HUDCO, SIDCO, FEDO etc. In this way, the Roman script is widely used in India than the indigenous ones. We are today sitting in the starlight of the Roman script, so to say.

Defects

Roman script is singular but it plays many parts. We have this नायक in Konkani. In the Roman script he dances before us under such impersonations as NAIK, NAYAK, NAICK, NAIQUE and what not. Only the writer knows what he has written in the Roman script and how it will be read is known only to the reader. Write QUEPEM and read it as केपें. Write PANAJI to

mean पणजी and read it as पाणाजी.   There is a Rocket base in Kerala; is it Tumba or Thumba ? The village Turavoor becomes Thuravoor. The person कुअंबु becomes कुनहानबू (Kunhanbu) in this script. Our उम्मन चांडी becomes ऊमन चंदि. What the poor पाठक will become in Roman script, whether पातक (Patak), पथक (Pathak), पत्ताक (Pattak) or worse, God alone knows. India's डॉ.सी.वी.रमण became Raman (रामन) by the grace of this script. We have प्रो. पिरेरा amongst us : what is his first name again ? Is it जोस (Jos), जुजे (Juje) , जुसे (Juze) or जोसे (Jose)? That too is known only to the good God above. There is the Capital of Bangladesh; is it ढाका or धाका? The name of the city some call as गोहटी, some गौहटी, some गौहत्ती etc. is actually गुवाहटी, is it not?

Thus the trouble that this script has created and keeps creating is not any light matter.

In the seventeenth century A.D., the Dutch Governor of Cochin had a book prepared on medicinal plants of Kerala. The name of that Governor has been written down in Nagari script by the Konkani Vaidyas of Cochin as 'आंड्रिक फांड्रे'. However, based on the Roman script spelling his name is Hendrik Van Rheede. Who knows what is correct? How does this happen?

The Roman alphabet has 26 letters, The English language has about 45-50 Varnas. How can these many Varnas be written with just 26 letters? In Indian languages, there are ten vowels but in the Roman script there are only five viz. a , e, i, o and u . How then could the stipulation for Model Script – one letter to one Varna - be met? There are long and short vowels in our language for which the Roman script has no letters. How can the Roman script differentiate between our Varnas of ट series and that of त series? If T is allotted for त, then there is no letter left for ट. Let us see how

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many pronunciations a letter has in English : go, gentle, enough, sign, ghee. In these 5 words, see how differently the letter 'g' is pronounced ! In the words 'woman' and 'women ', the same 'o' is pronounced as ऊ and ई respectively. The very same ई is represented in Roman in many ways also - meet, receive, leave, relieve. Like this the Roman script prescribes many letters for one Varna and also many Varnas for one letter. Such is the rowdy system of this script. Moreover, many letters are silent (elision) also. Eg. know, psyche, late, guest and through. In these, k, p, e, u, and gh are silent respectively. The great writer George Bernard Shaw was fed up with this methodlessness of the English spelling system. He once said that we would end up writing 'GHOTI' and pronouncing it 'FISH'! This is because gh=F in the word 'enough'; o=I in the word 'women' and ti=SH in 'position'. So, GHOTI=FISH, he reasoned. This was sarcasm. Even so, irrationality of English spelling is truly depicted in it. This great writer gave half of his wealth to a Trust for the express purpose of improving the spelling system of English language. Such was his love for the betterment of his mother tongue.

The spelling methods of other European languages are worse than that of English. In French they spell 'rendezvous' to read 'रानडिवू' They spell 'Bourgeois' and pronounce it बूर्झॉ. The spellings in Dutch and German are even more complicated, they say. In the language of Belgium, what is spelt as JOHN LESCHERT is pronounced 'शान लेचे'. Thus the Roman script which could not handle even the European languages of Latin heritage has come here to rule over us. What can we say other than that this is her lucky time.

Virtues

Even as the Roman script has the defects narrated above, she is loved for her two virtues; the letters of the alphabet are very

simple in shape and easy to write. There are not many lines in them and the curves are smooth, too. One may compare any letter with that of Nagari script and all of them are by far simpler. This is the chief virtue. Another virtue is that when writing, one can go forward in one flow, writing words and sentences. There is no need to pause for adding Matras of vowels to the consonants, which in Nagari needs to be done above, below or on either sides. There is no confusion about combining consonants. These two virtues of the script make us forget all other defects. Everyone loves the script because it is easy to learn and to write. Little children look at the name boards of buses and learn the alphabet very quickly. They start to write it easily at a young age.

A good system

Much effort has been made to make the Roman script fit for Indian Languages. Towards the end of the Eighteenth Century A.D., since the founding of the Royal Asiatic Society in Kolkatta, a lot of discussion and debate upon the literatures of Sanskrit and other Indian Languages started. The Seminars were in English. European thinkers were making an effort to write languages like Sanskrit, Pali, Hindi, Marathi etc in the Roman script effectively. They put forward many systems with the use of notations and marks upon the Roman alphabet.

So as to co-ordinate the methods and suggestions, there was an International Congress of Orientalists in the city of Athens in 1912. That body gave their approval to a good system of writing the Devanagari Varnas in the Roman script with some diacritic notations. This system is as follows :

Vowels	-	अ	आ	इ	ई	उ	ऊ
		a	ā	i	ī	u	ū

	ए	ऐ	ओ	औ
	e	ai	o	au

Anuswara	-	अं ṁ			
Visarga	-	अः ḥ			
Consonants -	क् k	ख् kh	ग् g	घ् gh	ङ ṅ
	च् c	छ् ch	ज् j	झ् jh	ञ् ñ
	ट् ṭ	ठ् ṭh	ड् ḍ	ढ् ḍh	ण् ṇ
	त् t	थ् th	द् d	ध् dh	न् n
	प् p	फ् ph	ब् b	भ् bh	म् m
Antastha	य् y	र् r	ल् l	व् v	
Ushma	श् ś	ष् ṣ	स् s	ह् h	

In these, five letters of the Roman alphabet viz. f, q, w, x, and z are not used. The rest have been allotted specific Varnas of Nagari and diacritical marks have been used towards this end. In this system ळ can be written as 'ḷ'

A Sanskrit sloka written this way may be observed and compared:

Kutastvā Kaśmalamidam
Viśame samupasthitam
Anāryajuṣṭam asvargyam
Akīrtikaram arjuna

कुतस्त्वा कश्मलमिदं
विषमे समुपस्थितम्
अनार्यजुष्टं अस्वर्ग्यं
अकीर्तिकरं अर्जुन

This system can correctly present excerpts from Indian languages. However, since the diacritical marks would be a nuisance to common people, this is not useful for wider use.

Chapter 12

Roman script for Konkani

In A.D.1510, Albuquerque conquered Goa. Along with the soldiers, priests also came. The priests did not waste any time to start their work. They were bent on taking the easterners to heaven. The key to the heavenly gate was with them only. They saw that the religion, culture, temples and literature of the place stood in their way. So they destroyed the temples, burned all literature and imposed a ban on religious and social traditions. They were preaching the gospel to the natives in God's own (or King's own) language.

After some time, they realized that, to show the natives the path to heaven, they needed to use the language that the natives understood. So they started to learn the language of the natives. They called it the LINGUA CANARINA. Later they changed it to LINGUA BRAMANICA. Perhaps they thought that the gospel of God can have the language of the Brahmins, at least. By that time they had burned all the indigenous literature of the place.

It is stated that their poets were worried that this language had no grammar. How to write poetry without a grammar to consult! Father Thomas Stephens took pity upon them and wrote down a grammar. Let no one hesitate to pen poetry for the lack of a grammar book. Thereafter every one referred that book from time to time and produced literature. It was the time when the existing literature was burned; the language was learned by the same people, grammar written and literature created by the same people!

That time is considered by some Konkani historians as the 'Golden Age of Konkani Literature'. How fortunate of Konkani ! And where is that Golden Literature? It is in Lisbon, London, New York etc. Is it not enough? Are you not satisfied?

Old System

Consider a model of Konkani in Roman script - of that era :

Tauolli ty tanche laguy vlou lagoly: majo bapu qharuuo; hãuo tachi conea; poile mojẽ ñauo Mochegondo; yecu gau bori moje onguichy porttonni zoissy massollieco hivossanni yeta toissy yetaly.

[Quoted from 'The Makers of Konkani Literature' by Fr. Antonio Pereira, S.J. and quoted by him from 'Gramatica Concani' by Pe.Graciano Moraes]

The Devanagari of this would be 'तावळी ती तांचे लागी उलौ लागली : मजो बापु खारवो; हांव ताची कन्या; पैलें मजें नांव मचगन्द, एकु गांव भरी मजे आंगाची पोरटाणी जशी मासळेचो हिंवसाणि येता तशी येताली'

When you compare these two, you would realize that this Padre has written this under the same system as he wrote his mother tongue in Roman script. Observe the spellings of words like लागी, कन्या, खारवो, एकु, आंगाची. It is evident that they did not have any scientific method or system of converting material in the Devanagari to the Roman Script.

And, as luck would have it, those people were quite unlike the learned of the Royal Asiatic Society. The European Scholars and thinkers of Kolkatta had respect for the country. They studied our literature and wrote about it. However, those that started producing their own literature in Goa in that 'Golden Age' did not have such defect. Why respect these black-skinned superstitious idol worshippers or their literature?

Modern System

That old system was in vogue up to 1957, it is said. However, in that year the Goans took up a New System which is in vogue now in Goa. Its model can be seen in the poetry collection ZAIO-ZUIO (जायो जुयो) by Dr. Manohar Rai Sar Dessai. In that

book, each poem is printed in Nagari as well as Roman script. We can compare this and study. In the old system, there were diacritical marks, which are absent in the modern system. This is the main difference between the two. Its outline is as follows :

Vowels -	अ	आ	इ	ई	उ	ऊ
	o	a		i		u
	ए	ऐ	ओ	औ	अं	
	e	ai	o	au	m	
Consonants-	क	ख	ग	घ	ङ	
	k	kh	g	gh	n	
	च	छ	ज	झ	ञ	
	ch	-	j(z)	jh	n	
	ट	ठ	ढ	ड	ण	
	tt	tth	dd	ddh	nn	
	त	थ	द	ध	न	
	t	th	d	dh	n	
	प	फ	ब	भ	म	
	p	f	b	bh	m	
Semi Vowels	य	र	ल	ळ	व	
	i	r	l	ll	v	
Sibilamts	श	ष	स	ह		
	x	-	s	h		

For that poetry collection 'जायो जुयो' Mahakavi Borkar has written the preface. In that preface there is a Sanskrit sloka, which is also written as per this system of Roman script.

Some properties of this system are as follows:

1) The letter 'o' is written for all short अ sounds. Hence there is a chance of confusing it with the real 'o' sound (ओ). Examples :

घर } Ghor   जड } Zodd   दर } dor
घोर }   जोड }   दोर }

कण } konn   खरें } khorem   रड } rodd
कोण }   खोरें }   रोड }

Thus the same spelling is given for different words.

2) The vowels 'i' and 'u' do not have short and long options.

3) ङ and ञ and न = n; ण = nn; म and Anuswara = m

4) च = ch. There is no sample for छ seen.

5) ज has two optional letters. For original Konkani words 'z' is used and for Sanskrit Tatsama words 'j'. Examples :

जालें = zalem   म्हजें = mhojem   तुजें = tujem
जायो = zaio   जिवीत = jivit

6) ट series have both 'tt' and 'dd' to distinguish them from the त series which have 't' and 'd'. Similarly, ळ is distinguished as 'll' from ल which has 'l'. Examples for doubling are as follows :

ट्ट = tt't   त्त = t't   ड्ड = dd'd   द्द = d'd

ण्ण = nn'n   न्न = n'n   ळ्ळ = ll'l   ल्ल = l'l

7) फ = f. However it does not seem correct to allot 'f' every where. The फ of प series is pronounced so that the lips touch each other. But the 'f' sound of Europe is different inasmuch as the pronunciation of it is with the lower lip touching the upper teeth

only. Hence it would be better if the Indian Varna was written with 'ph' and the European, Arabic, फ Varna was written with 'f' Examples :

फूल = phul   फरक = forok

Even if this distinguishing were not done , the Varnas (ph ,f) do not create change in meanings when interchanged in any word .

8) Why has 'y' not been indicated for य ? It seems strange. Instead, in its place comes 'i' and then there are different combinations based on the vowel before or after, like, ie, ia, ai, io, Examples :

याद = iad; येता = ieta; जायो-जुयो = zaio-zuio

9) श = x. For example: अशें - oxem; इश्ट - ixtt

This is very appropriate. Otherwise, that letter x would have been wasted.

10) ष- no example was found.

11) The letters q, w and y of the Roman script are not used.

Prof. Pereira has some more suggestions to improve the Roman script for Konkani. According to him 'ch' is not enough to denote च; it needs to be written as 'ts'. Example : चोरु = tsoru. Similarly he says it is not correct to write 'tambddem' for तांबडें but it should be written as 'tambrhem' since it contains the sound of 'rh'. If we were to go on like this, every single sound would need to have a different arrangement. A general system cannot be evolved. Whether 'dd' or 'rh', the meaning does not change.

In this book by Dr. Sardessai, referred to above, there was no example for छ. The story of this letter छ in Konkani is a strange one. The Padres of the Sixteenth and Seventeenth

Centuries, without in the least considering the writing systems of Indian languages, wrote Konkani in Roman script according to the system prevalent in their languages. They wrote down direct from the spoken dialect what they heard and how they understood. The word 'इच्छा'was written as 'itsa' by them. What they wrote in Roman script came back into Nagari again as 'त्स'. Late Baki Borkar used to write 'इत्सा' instead of 'इच्छा'. Thus the 'छ' of Nagari became 'ts' in the Roman script and it returned to Nagari as 'त्स' only. Now the visitor 'त्स' ousted the host and the house-owner 'छ'. What a pity !

The story of this छ brings to mind an interesting matter about the Yajurveda. There are two parts to this—Krishna Yajurveda and Sukla Yajurveda. Someone translated these titles into English as Black Yajurveda and White Yajurveda. Later these two names returned into Indian languages as काळो यजुर्वेद and धवो यजुर्वेद Krishna -Sukla out and Black –White in ! The same is the fate of छ of Konkani.

In the previous chapters we saw about the spelling system of Roman script for Indian languages as approved by the International Congress of Orientalists. In that system, च = c and छ = ch, has been stipulated. However in Konkani the practice is to use 'c' for क.

This matching (क = c) reached even Kerala through place-names like Cochin (कोचीन), Cranganore (क्रांगनूर) and Calicut (कालिकत). In these circumstances it would be very difficult to relate च to 'c'. What then would those who write 'concani' for कोंकणी do? Their language would then become चोंचणी. In English words like 'chair','chin' and 'choice', 'ch' is used for the Varna च.

However, in these words, the pronunciation of 'ch' is not च but nearer to छ. Hence if 'ch' were to be related to छ it would have been more acceptable.

Appendix - 1

What is Grammar?

Grammar has a long tradition in India. Even during the Vedic
times, forty centuries ago, there was contemplation upon grammar
in this country. In Mundakopanishad, it is stated that learning
consists of two categories - परा and अपरा. Then there is a
description about what these are and what they contain. अपरा विद्या
includes the four Vedas - *Rig, Yajus, Sama* and *Atharva*, as well as
the six Vedangas - *Siksha, Kalpa, Vyakarana, Nirukta, Chhanda*
and *Jyotisha*. Of these six Vedangas, four subjects are related to
language. These are शिक्षा, व्याकरण, निरुक्त and छन्द. *Siksha* means
science of pronunciation (Phonology). The subject dealing with
the meanings of words, and how they attain them is called *Nirukta*.
This subject is now called Semantics (अर्थविचार). *Chhanda* is
about poetic metre and Vyakarana is grammar. From this, we can
gather two facts. One is that grammar is an ancient subject in India.
The second is that, Pronunciation (शिक्षा), Semantics (निरुक्त) and
Prosody (छन्द) are not parts of grammar. These subjects are indeed
related to the language, but they do not fall within the purview of its
grammar. Thus, we see that not all contemplation about language is
necessarily about its grammar. In the Indian tradition, grammar has
an especial meaning. Let us get to know the meaning of the word
'Vyakarana'. With the prefixes वि and आ the root कर is added with
the suffix न to form the word व्याकरण.

$$वि + आ\sqrt{कर} + न = व्याकरण$$

The word attains the relevant meaning 'analysis of language'.
(भाषेचें विश्लेषण) In the same manner as we dissect a flower to study

it minutely, analysis of a language by dissecting its words and sentences is called व्याकरण, Vyakarana. The subject that is named *Vyakarana* in India has the name 'Grammar' in Europe. 'Gram' means 'writing, written matter'. The rules of writing make the grammar for the westerners. Hence, is it not evident that Vyakarana, which is the 'Analysis of Language', is very different from 'Grammar', which comprises only 'Rules of writing'?

Thus, by the word meaning itself, Vyakarana and Grammar are two different entities. Moreover, they are different from each other by the vastness of the subjects also. It has been already stated that Vyakarana does not include either pronunciation, semantics or prosody. However, in Europe, rhetoric (अलंकार शास्त्र) and metre (छन्द) are parts of their grammar. Hence, we could see subjects like, 'figures of speech' and 'metre' included in the grammar of European languages. However, in India, prosody or rhetoric does not come within Vyakarana. In India Vyakarana is also called *Sabdanushasan* (शब्दानुशासन). The meaning of this is 'word discipline'. Sage Patanjali has called it by this name more than two thousand years ago. What does 'word' (शब्द) mean? Patanjali defines it as श्रोतोपलब्धः बुद्धिनिर्ग्राह्य प्रयोगेण अभिज्वलितः आकाशदेशः शब्दः

It is that which is received by our ears, understood by our intellect, and brightened by use. Where does it exist? It exists in the sky! This is the definition of 'word'. From this, we can understand that 'word' means the spoken word as is heard by our ears. Hence, in India, not just the written language but the spoken language also comes within the purview of Vyakarana. Phonetics (उच्चारण शास्त्र) is not grammar, though the analysis of the spoken word is within its

ield of study. In Europe, the grammar was concerned chiefly with ne written language. Spoken language was not considered for nalytical contemplation. This was the state in Europe until the time f Daniel Johns, the twentieth century Grammarian of England.

Whereas in Europe, discussion of grammar of the spoken anguage commenced only in the twentieth century, in India it was n vogue since centuries. Hence, in this country, there was liscussion on the grammar of Prakrit and Apabhramsa along with hat of Sanskrit. The twelfth century grammarian of Gujarat, Iemachandra, has recorded his contemplations on the languages f Sanskrit, Prakrit and Apabhramsa in his 'Sabdanushasan' शब्दानुशासन). That tradition continued until the seventeenth :entury. In Europe, the linguists discussed only about the written anguage, Latin. Latin grammarians kept away from the regional anguages spoken by the common people, considering those as vulgar languages'. In the nineteenth century, that situation altered. The transformation came first in Germany. Grammarians of Germany started to discuss their regional language also. That ransformation took place only since the arrival of Sanskrit grammar in Europe. This was a great contribution of our country to Europe. Let that be as it may.

We saw the definition given by Patanjali to the 'word'. In it, he stress is on the spoken language. He has said that the 'word' is eceived in our ears and that it has to be understood by our intellect. He uses the word बुद्धि, which equates to intellect and :onsciousness. If it is not understood by the intellect, then it is not a word' of language. To understand this aspect, see this example -

The telephone rings and we have put the receiver to our ear. We hear the sound of someone speaking. If we understand what it is, we reply to the person. Suppose we do not understand it. Then we exclaim, "Hey, what is this hubbub? This is just some noise!" It is clear from this that the sound that we understand is the 'word' of language and that which we do not understand is just noise. Hence, it is a primary quality of a 'word' that when it reaches the ears, it is subsequently understood by the intellect. The difference between 'word' and 'noise' is just this - if the hearer understands it, then it is a 'word'; and if he does not understand it, then it is mere noise.

As per the definition of Patanjali, the 'word' of language has a third quality, which is that the 'word' is brightened by use and reuse. Let us see an example for this.

In English, there is an ordinary word - Table. It is an ordinary furniture item of any household. When the society made use of that item in various ways on various occasions, the meaning and application of that ordinary word 'table' changed and brightened gradually. See how -

1) Table = piece of furniture.
2) Keep on the table = postpone discussion.
3) Sit at table = Sitting down for having food.
4) Wait at table = serving those who are having food.
5) Meet at table = get-together at the time of having food.
6) Table talk = miscellaneous conversation while having food
7) Go under the table = getting drunk at dinner
8) Table a resolution = submitting a resolution at a conference

From these examples, we can understand the idea expressed through the words प्रयोगेण अभिज्वलितः by Patanjali. Thus, the discussion of usage of words is also a main subject under Vyakarana.

Patanjali attributes a fourth quality to 'word' - that it exists in the sky. This quality is not limited to 'word' of language alone. The fact is acknowledged even by modern physics that all sound, be it a 'word' or a noise or sound made by an animal or a bird, exists in the sky in the form of waves and spreads likewise.

Thus, we have seen the three qualities of the 'word' of language as defined by Patanjali. When we contemplate on these qualities one thing becomes clear. Four factors influence the 'word' - speaking, hearing, understanding and spreading through use. All these are possible only within a society. Hence, any study regarding grammar of words needs to be based on the society. Language has no existence sans the society.

Vyakarana contemplates upon the form and identity of the words of the language in the context of the society and gives a structure to them. The job of Vyakarana is this only.

When grammarians discuss the words prevalent in the society and then systematize them, would they be influenced by their own likes and dislikes, with partialities perhaps? This question has been precisely answered by our ancestors thus - प्रयोगकरणाः वैयाकरणाः The grammarian is dependent on the usages in vogue. If any stipulation is made by him contrary to that, such will not be valid or accepted.

Condensing what has been discussed so far, the following is the gist.

1) Vyakarana is the analytical study of the language.

2) It is not merely a set of writing rules.

3) As the existence of the language is within the society, the research of Vyakarana has also to be in the society.

4) Vyakarana systematizes words.

5) The base for this systematization is usage only. There is no grammar sans usage.

These ideas about grammar are useful to decide whether the grammar of a language is correct or not, whether it is accurate or not, whether it is complete or not, and whether it is exhaustive or not.

Influence of Malayalam on Konkani

Vocabulary

In Goa Vocabulary is generally known as 'उतरावळ'. There is a book published by Goa Konkani Akademi a few years ago – English Konkani Hindi vocabulary. The title on it is उतरावळ. Konkani has many phrases like उतरा उतर जावप, व्हारडीकेक उतर उलोवप, हातार हात मारनु उतर दीवप, उतर फुटना, उतरा उतर; दुडवा दुड्डू - etc. In all these, the meaning of उतर is word.

However, in the worthy books of the ancient Indian tradition of linguistics like Panini, Patanjali and Bhartruhari, the equivalent for 'word' is 'sabda' (शब्द). 'Sabda' is not merely sound. 'Sabda' means 'word'. In words like शब्दावलि, शब्दशुध्दी, शब्दरचना and शब्दानुशासन, 'Sabda' means 'word' only. Even in the Linguistics Glossary published by Central Government, equivalent of word is given as Sabda. Hence both 'Utar' and 'Sabda' mean the same – 'word'. So in our discussion today these words will be synonymous. उतरावळ is the same as शब्दावलि. Let that be.

Patanjali about words

Let us see what the scholars of our country have said about 'word'. In his great work 'Mahabhashya', Sage Patanjali gives this definition to the word :

श्रोतोपलब्धः बुद्धिं निर्ग्राह्यः
प्रयोगेण अभिज्वलितः आकाशदेशः शब्दः

How do we get the word ? श्रोतोपलब्धः We get it by hearing it. What we hear with our ears is the word. But all the sounds that fall

on our ears do not come within the purview of any linguistic discussion. It is not enough that it reached our ears. It has to reach our mind and reason also. Only then will it be a 'word'. The sound that does not enter the mind is not a 'word', but merely noise. That which we do not understand even after hearing it is not called a 'word'. The name of such sound is 'noise'. The word of language enters our mind, and our reason recognizes and understands it. Hence Patanjali has defined it बुद्धिं निर्ग्राह्यः What reaches our ears, enters our mind and is recognized and accepted by our intelligence is truly the 'word'.

Then comes the third property of 'word' - प्रयोगेण अभिज्वलितः The 'word' is that which gets brighter by more and more use. Its brightness shines forth on all sides. The influence of one 'word' falls on other words illuminating the sentence and the reference therein. It is called brilliance when all parts of the word – its depth, beauty, sentiment, grandeur, aesthetics etc. – are illuminated. Let us see an example.

'खा' is a simple word. It is a verb root. See how this verb root is brightened by more and more usage –

यो, खा, हो आम्बो आमगेले रुकार जालोलो.

आरे ! तूं शीत खाता कीं ?

देवाक खावुंचो भट्टू.

तो तुमकां खातोलो न्हय, समा गिळतोलो!

नांकूट खावनु अवलक्षण.

नांकटान खेल्यार पोट भरत वे ?

मीट खेलोलो उदाक पितोलो.

हो एकलो दुडुखावगी दंदकार.

प्राणु खावनाका रे पुता!

Where do such words exist ? Patanjali says they are in the sky!

Subject

· We have to consider the subject upon the foundation of these ideas expounded by Sage Patanjali about 'word'. My subject is how the Konkani community who came to Kerala about 450 years ago, and their later generations came across the words of this country, how they heard and understood those words, how they accepted them in their minds, and how they brightened those words through further use in different ways.

We have taken thousands of words from Malayalam and still do so. Of those, we have shaped up and digested some. However there are many that have remained undigested still. In earlier days there was better digestion. Lately indigestion is more and digestion less ! Before we go into this subject, let us see with what language wealth our ancestors had come here.

Geography of Konkani

Konkani exists surrounded by three literature–rich languages. On one side is Gujarati. On the other side is Marathi and on the third side is Kannada. Hence, if Konkani was influenced by all three of these languages, it is no surprise. The heritage of Gujarati, Konkani and Marathi is the same. The root vocabulary of all three comes from Sanskrit. All three languages developed during the same period. The ancient versions of all three can be seen in Apabhramsa. Moreover, language is a tool of daily use, continued use in the lives of common people and not any airtight compartment. There would be give and take there. Hence, it is not a good thing to quarrel and fight claiming one language is better than the other is or that one is senior and the other is junior just because some words of Gujarati are seen in Konkani, or some Konkani words are seen in Marathi or some Marathi words came to Konkani. Taking false pride on this basis, creating quarrels etc. is not good. When the foundation of all three languages is the same, it is unnatural to decide which word is original to which language.

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Sanskrit heritage

Let us consider some words that we use daily. Body parts like – मातें, निडळ, भोवरी, नांक, कान, ओंट, दांत, जीब. Animal names like - गाय, म्हशी, वागु. Things like भूंय, माती, फातोर. What we see in the sky - सूर्य, चन्द्रेमु, नखेत्रां. Days of the week – आयतार, सोमार. Months – चैत्र, वैशाख Trees and fruits - आंबो, पणसु, चींच Flowers – कमळ, पद्माक्ष, चांपें, जाई Pronouns – हांव, तूं, आमी, तुमी, तो, ते, ती, तीं, तें Verbs – यो, वच, उटा, बेस, निदे Indeclinables - ना, न्हय, व्हय, आनी, वा. Such base words, root words of Konkani were got from Sanskrit, which is called the Ancient Aryan language of India. This would be quite evident to anyone who made a study of this language. Therefore Konkani is considered one among the Modern Indo-Aryan languages. It would contain words of Sanskrit heritage and also words from Ardhamagadhi Prakrit which was called 'आर्ष' by the Jains. Buddhist and Jain religions had a good spread in the Konkan region once upon a time.

Thousands of words of Konkani had come from Sanskrit. Nevertheless, the entire Konkani vocabulary is not from Sanskrit. The famous grammarian and scholar of Kerala, Seshagiri Prabhu has commented that Konkani belongs fully to Sanskrit heritage and that no Dravidian language has any influence on it at all. Unfortunately, we have to conclude that the scholarly Prabhu did not study the topic deeply. Because even in our common language of daily use we find many words that have no link or connection with Sanskrit. Consider these words आवसु, आवय, माड्डी, माड्डो, पिड्डो, मड्ड्ळ, व्हीरु, केप्पो, काणसो, दोळो, थोंटो, मुट्टू, कुरटु, चेरडूं, दादुलो, मळब, मोड, वोट, मुल्लो, मोलो, काक्कूस, परम, अडकळी, मदिल पेरें, फाल्लें, फाल्ले, खड्डू, खोल्लो, खोल्ली - There are many words like these. None of these came from Sanskrit. However, there may be

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some, who are bent upon proving that all these originated from Sanskrit. Such an effort is evident in the book 'Konkani Grammar' published recently.

In Sanskrit dramas there are certain words used from Prakrit which did not originate from Sanskrit. As they have no roots in Sanskrit they have been named 'देशी' (Native) while giving the commentary. The Commentators of Sanskrit plays give the Sanskrit equivalents to such native words. 'देशी' means native or regional, common man's language. Even as such native words are a part and parcel of Sanskrit plays, where is the sense in insisting the whole vocabulary to have originated from Sanskrit ? However, such efforts will throw light upon the might of Sanskrit and how far its reach is - no doubt in this regard.

If many words of Konkani have no connection to Sanskrit, then where from did they come ? Where is their origin ? Let us find out.

Dravidian heritage

Konkan region is situated in the Northwest side and Western end of Karnataka. That makes Konkani and Kannada neighboring languages. Moreover, during the ninth and tenth centuries A.D., Konkan region was under the rule of Kadamba kings of Karnataka. Under those circumstances many words of Kannada could have entered Konkani. Later, during the time of Vijayanagara Empire, there were many Konkani people in its employ and service, Konkani traders were settled in all parts of the empire.

During the time of the Portuguese, due to their atrocities, thousands of Konkani people had fled from Goa, fearing for their life. Of those, many sought refuge in Karnataka.

As, through many centuries, Konkani people were thus present in Karnataka, the Konkani language would have been

greatly influenced by Kannada. In terms of linguistics there is a definite difference between Konkani and Kannada. Konkani belongs to the Aryan tradition and Kannada to the Dravidian one. Even with this difference of family, there would surely have been much give and take between the two languages as the speakers of both were living side by side for thousands of years.

Thus the words of Kannada could have entered into Konkani and also vice versa. A few examples that come to the mind at the moment are –

कोब्बू, हिट्टू, हिटळी, बरप्, बरै (धातु), तडौ, बागिल, गुर्तु, गोत्तू, मुल्लो, कोयती, कोयतो.

Those who set forth from the Konkan region reached the region of Tulu language before reaching Kerala. The southern part of the present South Canara District (Karnataka) and the northern part of North Kerala together were known as 'Tulunad' in early times. Tulu is a language of the Dravidian heritage, like Kannada and Malayalam. This language was prominent in thirteen and fourteen centuries (A.D.) but due to historical reasons its growth was stunted. Even so, the influence of this language could have been there on Konkani in those early days. We do not know of any serious research having been done on this subject by anyone.

The Konkani people of Kannada and Tulu regions reached Kerala over some time gradually. We call the language of Kerala as 'Malabari'. This language is of Dravidian family. Hence we may consider the influence of Kannada, Tulu and Malayalam together. I will give an example.

To climb a माड्डो or a माड्डी one needs a 'खड्डू'. Where did this खड्डू come from ? It can be directly extracted from the Dravidian word 'कट्टू'. When did this 'कट्टू' enter Konkani as 'खड्डू'? Who knows ! Through which branch of Dravida did it

ome into Konkani ? Perhaps if we dive deep into the dense and incessant flow of literature we may find out. But where is the literature in Konkani which would enable us to do so ? In the matter of many such issues, we are in the dark. To be precise, what I would like to indicate is that, even before we were under the skies of Malayalam, we were associated with the Dravidian tradition through Kannada and Tulu languages. We have assimilated and accepted Dravidian words through all those centuries also. It is not just the vocabulary alone, but we have welcomed some Dravidian grammar also. However, since this is another subject, it need not be discussed here.

Nevertheless, one thing has to be stated. The Konkani of today is a combination of Dravidian tradition into Sanskrit tradition. Even the short vowel sound 'ओं' of the name of the language, कोंकणी reveals Dravidian influence. It would not be amiss to say that we did Dravidian farming on Aryan soil. It would be true if some poet were to put it like this –

संस्कृत हिमगिरि गळिता
द्राविड कावेरी मिळिता

Arabic heritage

There is a third heritage that has enriched Konkani vocabulary – that of Arabic language. People of Arabia had been visiting the Konkan region even before the birth of Islam religion. There is the chasm of an ocean between Konkan and Arabia. Even so, the adventurous Arabs came on ships braving the rains and sea storms to sell their horses and to take back the golden riches of green herbs and condiments. The words of their language have been assimilated into Konkani. We may recall the 'कल्यंजी' welcoming the groom's procession, and the 'गिण्डी' used for pouring water while washing the feet of the groom. It is understood

that the origin of these names extends to the Arabic word 'हिलालपंज' and 'किण्डी' respectively. Arabic words have come to India via Islamic religion also. People of Turkey, Mangol and Afghan who were of Islamic religion had come to India to rob her riches. They were of different traditions and their own respective languages also. But they gave importance to Arabic as it was the language of their religion. They respected the Persian language also as it was the language of the common culture to them. Persian language too was influenced by Arabic. During the rule of Mughal Badshah, Persian was the language of governance and so used in all parts of India. Hence the words of Persian were welcomed in to all Indian languages of that time. So the words of Arabic and Persian were assimilated into Konkani also. There are many such words in the sixteenth century work of Konkani 'Mahabharat' also. Examples are आखेर, कुप्पी, काबीज, कागत, खबर, गुजरी, तमासो, ख्यास्त, निसाण, पंज, फजोति, फलाणो, फौज, तोप, मुस्तैत, रजा, लोबान, वगत, दुस्मान, हिलाल, हुर्मत.

Thus, when our ancestors came to Kerala, their language and vocabulary had words of three traditions –

1. Original heritage – Sanskrit, Pali and Ardha Magadhi
2. Dravidian tradition – Kannada and Tulu.
3. Arabic – Persian tradition.

Malabari

The Malayalam language of Kerala is called 'मलबारी' by us Konkanis. It has been already stated that we have taken thousands of words from Malayalam, shaped them on our tongues and assimilated them into Konkani. It is now seen that our ancestors had come to Kerala with an already rich vocabulary. Why did they need to take words from Malayalam then? There is only one answer to this question. In their new surroundings and circumstances they had new experiences which necessitated new words.

Let us see an example. In Kerala, there is wide use of a small गोती which they call 'मुण्ड' (മുണ്ട്). It is of short length compared to the long धोती worn by Brahmins in their own style. They would have been charmed by this मुण्ड, because it was much cheaper and much easier to wear also. So they accepted not only the मुण्ड as such, but also that name into their fold. So along with the words वस्त्र, धोती this मुण्ड also became a part of Konkani language. A new word for a new thing. This is the tradition of all languages of the world. Suppose, after many years, the use of that thing declines and vanishes, then the word also would disappear. Due to this general nature of the language, thousands of words have come and gone also.

Our ancestors were mostly traders and business people. Since they had come here for the same, they adopted many trade-linked words under their new circumstances and environment. They adopted all the words that were in vogue in Kochi at that time, which were related to counting, weighing, exchange, accounting etc. Examples are –

പറ (para) परा
ഇടങ്ങഴി (idangazi) इडङ्डषी
പടി (padi) पडी   [Measures]
മന്ന് (manna) मन्न्
കഴഞ്ച് (kazanja) कषञ्ज
കണ്ടി (kandi) कण्डी   [Weights]
നാൾവഴി (nalvazi) नाल्वषी
പേരേട് (pered) पेरेड
കൈച്ചീട്ട് (kaichitt) कैचीट   [Accounting]

Like this, many words had come into Konkani during that time. In later circumstances they were lost also. Even so, one word is still in use - तूकि means 'to weigh'. This is a verb root. Formerly

the word in use for this was तोल. But तूकि edged it out of currency and occupied its place. It accepted Konkani grammatical forms also – तूक (weight), तूकि (weigh), तुकीता (weighs), तुकीलें (weighed) तुकूंक (to weigh), तुकून (by weighing). It also produced compounds such as दाम-तूक (weight of a little coin), रूपैतूक, भात-तूक, etc. These words are still in use. But the forms based on the verb-root तोल are not in vogue now. Thus old words got lost and new words came into currency.

The words indicating directions prevalent in Kerala Konkani now are also examples for this process. Words of Konkani tradition for these were पूर्व, पश्चिम, उत्तर and दक्षिण, which are not popular now. Their place has been usurped by the words केळक, पळंजीर, बडक and तेक which are Tadbhavas from the Malayalam words किषक्क (kizhakku), पडिंञारु (padinna:ru), वडक्क (vadakku), and तेक्क (tekku) respectively.

In this way, we have preferred even to borrow words and give them prominence, letting go of our traditional words in that process.

Our state is like that of a fish in the water. We take in much water and, after absorbing the oxygen in it, we spill it out. In the milieu of Kerala, our state is like this only.

We have taken many words from Malayalam with relation to temples and festivals. Some words were already there - पालकी, सोंकु, पूजा, भोट्टू, अवषेकु, आर्ति, अगरसाळ, नाटकसाळ. However, there are innumerable words that have come from Malayalam – नोडो, नोडतोरोप, नालम्बल, शीवेली पेरें, मुखपेरें, कोळपेरें, गोफुर, तेणो, आनप्पन्दल, शान्ति, मेशान्ति, कीशान्ति, मणियम्, कलवरें, मणियकार, कलवरेकार, आराट, कोडि, मृगबेटा, पळ्ळीवेट्टा, तेरु, तालपोली, उल्सोवु, चेंडे, कोंबु, कुत्तिवेळक्क, तोट्टी, बट्टळ, कोरि etc.

Some words related to the house are of old tradition - आंगण, ांसारो, कूडि, देवारो, मैदर, फिदर, वानसाळ, रान्दणी, रान्दणीकूड, रोगोडो, आड्डळी etc. However, we would not have proper living (पोरदि, nother Tadbhava word from Malayalam) if we did not have परम, ांदिल, पेरें, पडिपेरें (or परपीडें), अडकळी, चरवी, उरवळी, चोरकुल, ट्टी, पाळ्ळें etc. also. These words have been assimilated by our language.

Let us see the words related to food and eatables. Our original wealth has - अग्गोते पान, पाना शीर, शीत, रमदयि, तोय, घश्शी, ासम. However, there are Kerala contributions like - एळचकरि, ुळचकरि, अवियल, कूट्टुकरि, वलवल etc.

Nowadays we seek सुवेपान (സുശൻ ഇല - Tadbhava) instead of अग्गोते पान. No more is खीरि the fashion, we want पायस (പായസം - Tadbhava). However, प्रथमन has not come as yet into our fashion. गोड्डी is no more, but गोड्डा पायस is well known. सोइ भाजीली घश्शी, धवी घश्शी are our own tradition. Here सद्या is different from सम्रादण - traditional temple feast.

However if we have at our home - पेज, निश्शें, पेजेकूयां, तांबळि, आम्बले लोणचें, आम्ब्या हुमण, then we are happy indeed. How so ? Because these are our very own treasures !

In the field of agriculture, we have lost our traditional words. Today we do not have खणप, वोवप, लुवणी, मोडणी etc. We do not have धड or पोल also. सारें घालप has been replaced by 'वळं चेर्त करप' (വളം ചേർക്കൽ – Manuring). Agriculture related words of Dravidian tradition must have come into Konkani from very early times. Because the words कोयतो and कोयती that generated from the verb root कोय are very very old. Though कोयती is there now also, it

is not used for harvest. What they use now is अरिवाळ (അരിവാൾ) not कोयती. Nowadays this field is full of words like - किळा (കിള), वित्त् (വിത്ത്), विता (വിത), कळा (കള), कोस्त (കൊയ്ത്ത്) and मेति (മെതി) So, we have let our own traditional words to be lost.

It is not an easy task to recall this treasury of forgotten words, original words. Nevertheless, if we did not do it, the vigor and richness of our language would be lost forever.

There are three reasons by which such words are slowly forgotten by us. First is the super pressure (अतिमर्द) of Malayalam language. In all the fields of life this regional, native language is active at all times. Outside of one's home Malayalam is spoken everywhere. Now it has entered even into our homes.

Where the Konkanis live in larger numbers, influence of Malayalam is a little less. In all other places it is a different story.

The second reason is that we have very less contact with the Konkani people of other places. This state is on a path of improvement now. Much heavier than these two is the third reason – Konkani does not have enough literature. It is through literature (written word) that the words, usages and proverbs of the language get to be preserved. When literature spreads into all walks of life, the minds of the people broaden and the language gets stability.

In Kerala, Konkani does not have this position as yet. In the days to come this would change, and towards that end our effort is necessary also.

Preservation and assimilation

We have to preserve our original wealth. Further, we have to sharpen and assimilate the words we gather from Malayalam. How is that possible ? How would a Malayalam word become Konkani's own ? First of all, that word needs to get the Konkani style of pronunciation.

1) Pronunciation

The Malayalam word नडा (nada) has come into Konkani as ोडो. It is the special property of Konkani pronunciation that अकार gets rounded off to ओकार. Thus परवूर (Paravur), a place name of Kerala, changes to पोरूर. More examples for this are –

अमरावती (amara:vati) to - ओंब्रातें

नडतुरप्प् (nadaturapp) to - नोडतोरोप

पडी (padi) to - पोडी

वस्तु (vastu) (meaning landed property) to - वोस्तु

मला (mala) to - मोलो (दोंगर)

कषंजु (kazhanj) to - कोळोंज

Similarly, it is the property of Konkani to alter व to ब.

वैकम (vaikom) to - बैक्कत्

वैपु (vaipa) to - बैपे

वडक्कु (vadakka) to - बडक

वला (vala) to - बोलें (net)

In all such words that have been assimilated into Konkani these two properties can be seen. They have undergone the process. When the Malayalam word gets the property of Konkani, then that word has become Konkani. It is the first part of the process that the word achieve a Konkani character. The other part s shedding of the property of Malayalam. Let us have some examples to illustrate this process.

There is a special Varna (Consonant ൦ with a pronunciation characteristic to Malayalam. Konkani does not have it. Hence when a word with this Varna enters into Konkani, then this special Varna is altered to 'त्त', which is within the Konkani character. Examples –

പൊറ്റ പോട്ടാ (potta) - पोत्तें

ചിറ്റാൾ ചിട്ടാഌ (chitta:l) - चित्ताऌ

ചുറ്റ് ചുട്ട് (cutt) - सुत्तू

This would not take place if there would be change in the meaning.

Another special Varna of Malayalam is 'ഴ' (Consonant). This special Varna of Dravidian tradition remains today in Malayalam only. When words with this Varna enter into Konkani, it is altered to ള which suits Konkani nature. Samples –

കിഴക്ക് (kizhakka) = East - केळक्क्

വരാപ്പുഴ (Vara:puzha) - बारांपळे

നേത്രവാഴ (ne:ndrava:zha) = Banana - नन्दरबाळें

ഇടങ്ങഴി (idannazhi) = A measure equal to 1 $^1/_3$ litres - दंगाळि

വഴക്ക് (vazhakka) = quarrel - बळक्क्

Malayalam has short ए and short ओ both of which change to long ones in Konkani. Examples – तेक (South), पेरें (Shed), ओप (Signature), कोडि (flag) from respectively തെക്ക്, പുര, ഒപ്പ് and കൊടി.

In Konkani often प becomes फ as in गोपाल becoming गोफालु. This is imposed on words coming in from Malayalam also. Examples –

परा To - फारो (A Measure)

पलका To - फळें (Plank)

पडुता To – फोडदो (Curtain)

(2) Syllabic structure (अक्षर संरचना)

There is another characteristic of pronunciation. It is more minute than the previous. Here, the words coming in from

Malayalam are shortened and pronunciation is economized. This is like नरसिंह becoming नरशीं, नारायण becoming नाराण and दामोदर becoming दमदोरु. Examples with words from Malayalam–

आलप्पुषा (a:lapuzha) to - आलपळे

तृपूणित्तुरा (tripunitura) to - तिनपन्तरे

मट्टांचेरि (mattancheri) to - मडचेरे

पुरक्काड् (puraka:d) to - परकाट

कुळपुरा (kulapura) to - कोळपेरें

कायंकुळम् (ka:yamkulam) to - कांयगोळ

This process is seen upon words of Sanskrit origin also. Linguistically this can be termed as transformation of syllabic structure. Thus, if the borrowed words are converted to suit the pronunciation characteristics of Konkani then they will be assimilated by the language. Otherwise such borrowed words will not suit its nature.

(3) Grammar – Word structure :

Similar to conversion of pronunciation, the Malayalam words received need to be made fit to obey Konkani grammar also. Chief among this is the application of correct suffixes to Nouns, allotting them with suitable gender and number. In Konkani, the characteristic is that nouns are masculine singular which end in 'ओ' Varna, and when this is changed to 'ए' we get the plural of the same. Examples – नोडो - नोडे, फारो - फारे, मोट्टो - मोट्टे, मोलो - मोले, मुल्लो - मुल्ले, खोट्टो - खोट्टे.

Similarly the nouns ending in the Varna इ are feminine singulars. When this इ ending is altered to 'यो' we get their plurals. Examples : पोडि - पोडियो, मीशि - मीशियो, तवि - तवियो, चरवि - चरवियो, दंगाळि - दंगाळियो, कीडि - कीडियो, शीवेलि - शीवेलियो, तट्टी - तट्टीयो, कोडि - कोडियो, चट्टि - चट्टियो

Neutral singular nouns have ending of 'एं' and when it is altered to 'ईं' they become plural. Examples : पेरें - पेरीं, चेंडें - चेंडीं, ताट्टें- ताट्टीं, पाट्टें - पाट्टीं, अरें - अरीं.

Nouns ending in 'उ' Varna are characteristically masculine singular. If this Varna at the end, 'उ' sound, is discarded then they will become plurals. Examples : तेरु - तेर, तीरू - तीर, मोणु - मोण, कोंबु - कोंब, बाणु - बाण, आधारु - आधार, मुट्टु - मुट्ट.

Words ending in Varna अ will be Neuter gender singular and when it is changed to 'आं' they will become plural. Examples : मुंड - मुंडां; ताट - ताटां; मदिल - मदिलां; काक्कूस - काक्कूसां; जनेल - जनेलां; चोरकुल -चोरकुलां; चीट - चीट्टां; पडक - पडकां; . ताराव - तारावां. .

All these words that accept such suffixes of gender and number will accept case endings of various cases (विभक्ति) and participate in sentences executing their roles as per Konkani grammar. Examples : नोड्यारि, पोच्यांतु, मिशियांक, आराटाचो, अच्यांतुलें, दंगाळेन, पोडीक

Malayalam words so accepted take part in compounding also. Examples - मुंड-आंगूटि. In this, मुंड is from Malayalam and आंगूटि is a Tadbhava from Sanskrit. There are many compound words like this. Examples : दंगाळि-भरि, पोडि-भरि, दाम-तूक, भात-तूक, मुख-पेरें, घर-परम, वाडि-मोदल, ताली-माळा, तेरा-पुजा, पडि-पेरें (or परपिडें as per Varna Viparyaya)

(4) Grammar – Sentence structure :

In a sentence of Konkani, there is a special relation between words. It is called concord (अन्विति तत्व). There is Subject-verb concord, Object-verb concord, Adjective-noun concord, Genitive-

case concord etc. In these, the principles of Konkani language differ greatly with those of Malayalam. Due to the influence of Malayalam, these concords are not fully applied in Konkani also. Subsequently, the borrowed words are not digested and remain raw like pieces of yam which remain uncooked in the side dish. They are hard and un-chewable. It would have been better if they were absorbed and assimilated by very careful usage. Let us see how Malayalam words coming into Konkani would obey the concords.

Here is an example by way of a passage in which many words from Malayalam obey their respective roles in the sentences obeying concord and other grammatical rules of Konkani. A sample passage –

आराटाक कोडि चडली; हस्तीकारान हस्तीक न्हाणयली;
नेत्तिप्पाट्टो घाल्लो. आनप्पन्दलांतु नोड्यारि हाडली;
चेंड्यारि बड्डी पडली; मेळांतु स चेंडीं आशिल्लीं;
दोन कोंब आशिल्ले; कुरुंकुळळ एकच आशिल्लें;
चेंडे वाजता; चेंडेकार चेंडीं वाजीताय;
हस्ती पायार बड्डी दवरनु हस्तीकारि हातु उश्शें करनु निदेता.
दारवे दन्दाक वाति लायली; उजो लायलो.
आमी पडक फुटयलें; बाणु सोडळो;
फुलां कुत्ति जळयली. ती अर्दी जळनु सोन्तु जाली.
पुरती जळळी ना. तेद्दे भितरि दारवे दन्देल्यान मत्ताप दाकयलें.

(5) Verb :

Till now, we saw mostly names of things (वस्तुनामां). We saw a verb तूकि also. Here are two more verbs assimilated into Konkani from Malayalam :

तुरुंब = Rust (N); तुरुंबे = To rust (V)
लोकंड तुरुंबेता. खीळो तुरुंबेलो.

कोयती तुरुंबेली. खोरें तुरुंबेतलें

मुरड = Withered plant (N);

मुरुंडे = To get spoilt by rust (V)

रोंपी मुरुंडेता, मुरुंडेली, मुरुंडेतली

(6) Innovations :

In conclusion, here are some rare words that Konkanis have innovated from borrowal of Malayalam words, with extra ordinary usages, bringing rare brilliance in structure and meaning.

(i) बल्लाव – bad, opposite of चांग.

This word is not seen in Malayalam in this form or with this meaning. There are words like വല്ലാതെ (vallade), വല്ലാണ്ട് (vallandu), and വല്ലായ്ക (vallayka). From these Malayalam words, our ancestors extracted just the वल्ला part and created the Konkani word बल्लाव, which is used as an antonym of चांग (Good). This word innovation is now much in use as a noun and also as an adjective. This is an example for what Sage Patanjali had defined - प्रयोगेण अभिज्वलितः (made brilliant by usage). Here is the word in various usages –

तुगेलो पूतु बल्लावु जातलो.

ताणे मेगेलें सायकिळ बल्लाव केल्लें.

जीब बल्लावि जाल्यार कितें करप ?

एक चांगाक एक बल्लाव आसतलें.

बल्लावाक बळ चड.

बल्लावि बायल (figurative) = विधवा

शीत खावंचे जिबेन बल्लाव उलौनाका.

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(ii) बगा (fem.) has its root in the Malayalam word വക (vaga). See the various usages of this word :

ताणे पूताले बगेक जायतो दुडू वेचु केल्लो.
(for the benefit of the son)

फायची सम्रादण कोणाले बगेक ?
(at whose cost?)

जावंय जायती बगा आशिल्लो मनिस
(very rich)

अन्नाक बगा ना
(no money for food)

तो आतां बाप्पा सरि बगा दवरना
(doesn't care even for his father)

चेली कामतीली बगा
(Belongs to the family of Kamats)

तुगेले बगेक हांव उलैन
(on your behalf)

हांव जाण; आजि तूं इतेंय बगा करतोलो
(Do something serious, costly)

आम्माले बगेन मेळ्ळें; बप्पाले बगेन मेळूक आसा
(on mother's side; on father's side)

In how many ways does this little word get brilliant by various usages, it is surprising !

(iii) पाणा = नज. This word has its root in the word വാടില്ല पाडिल्ला (pa:dilla) of Malayalam. It has been adopted into Konkani by our ancestors in a novel way. They took the first part as such. For

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the second part, they replaced the original with a real Konkani word. ഇല്ല इल्ला (Illa) of Malayalam is 'ना' in Konkani. Thus we have पाड + ना in the place of the original പാഡില്ല पाडिल्ला (പാഡ് +ഇല്ല). This combination then underwent grammatical rules to become 'पाणा'. The 'न' became 'ण' by पूर्वसवर्णन rule. Then the 'ड' became 'ण' by परसवर्णन rule. The two 'ण' combined by द्वित्व and finally the doubling was released. In this way पाड ना → पाडणा → पाण्णा →पाणा Usages - बप्पा सम बेसू पाणा. तशी सांगू पाणा. कोरु पाणा.

(iv) Here is a short passage as an example to see how words lose their old meanings and usages and achieve new meanings and usages –

खीरि आनी पायसु - खीरि 'क्षीरां' थाकून निष्पन्न आनी पायसु 'पयस्' शब्दांसून. क्षीर, पयस् दोनीय दुदाचे पर्याय. म्हण खीरि आनी पायसु पर्याय बी न्हय. पोरणे कालाक खीरीक दूद जाय आशिल्लें.

'नवल दुद सम्मिलिआ उल्ललइ तंदुला खीरि' - म्हण अह्हमाण कवीन संदेसरासकांतु गायन केल्यां! तरीय आजि खीरीक दूद नाका. खीरीय तरा तराची - ओरवा खीरि, गोंवा खीरि; नांचण्या खीरि फुडे आशिल्ली. आतां नांचणो खंय? आनी पोळ्यां खीरि, फोड्यां खीरि. रडी खीरि-ती वेगळीच. खीरीक पैंदार (साखर) कोणे घालप ना. चड-ऊणे गोड घालि. सोई वाट्टून घालि; ना तशीच घालि. रडी खीरीक सोईय नाका.

आतां पायसाकय दूद जाय म्हण ना. दुदा पायसाक जायीच मूं. दुदा पायसाक पैंदारच जाय. बाकी पायसांक गोड पुरो. पायसु सुक्को जावयेत; पातळु जावयेत. कूट-पायसु सुक्कोच.

कांयगोळ - कोल्लांव आंब्या पायसु आसा खैं. तें आम्ब्यां गोड आम्बटच. पिक्कले पोणसाचें आम्बट म्हण नन्तना पोणसा पायसु म्हणीनात.

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आमकां आतांय मलयाळीलें 'प्रथमन' आयलें ना. हें प्रथमन तरा तरा आसा खैं.

आमी खीरीचे पायसाचे पशि पंचकदायेक मान दिवंचे. गोकळाष्टमीक पंचकदाय जाय. खीरि, पायसु जाय तरि करि, आसो. पंचकदायेक गोड खंचे? आलडाडन् गोड खीरीक पायसाक काडूं. पंचकदायेक कोट्टागच्चें गोड हाडि. सबाव गोड म्हव्ल्यार नपुरो. सुवादु आनी रंगु तो कोट्टागच्चे गोड्डाकच. पंचकदायेक तें नातिल्लें जावुंना. आनी पंचकदाय नातिल्लें ओवसूंचि ना. धूव-जावंयि आयिल्लें वर्स. पंचकदाय ना तरि? आनी एक गुपित सांगतां. मेगेली आम्मा पोसो भरि ओरवाशे वाटून मीट घालनु खीरि करताली. लेवनु लेवनु बोटां चाबून खावुंका. कित्या? ती आम्मान अपुरबायेन पुता गुणी केल्लेली.

आम्मालि खीरि; ताजी रुचि वेगळीच.

आम्मालि भास? तिवय तसलीच मू.

उडगास आसो!

Appendix 3

Some Aspects of the Spelling
System of Konkani in the Nagari Script

Konkani is a Modern Indian Language which has its deep roots in the Ancient Indian Language – Sanskrit. Sanskrit words are the patrimony of all Indian Languages. Konkani, therefore, should indeed be proud of using Sanskrit words. It can very well borrow from Sanskrit and also produce new terms as and when necessary, on the basis of well-defined rules which have been in use for centuries.

Sanskrit words are current in Modern Indian Languages in two shapes.

1) In their original shape

2) In a phonetically changed shape. For instance:

दंत - दांत = teeth   जंघा - जांग = thigh
हस्त - हात = hands   पाद - पाय = feet

The former are the original Sanskrit words and the latter are forms slightly changed from the pronunciation point of view. Such changes have taken place in thousands of words – not only Nouns, but also other parts of speech. In Grammar, words in the original Sanskrit shapes are called Tatsama and those that have changed their shapes are called Tadbhava.

An in-depth study of the sound changes from Sanskrit through Prakrit and Apabhramsa into Konkani can be had in the famous book *Formation of Konkani* by Dr. S.M. Katre.

About Tatsama words from Sanskrit, we have to remember that they should be written in the same way as in Sanskrit. This is a principle accepted in all Languages. For all people of India, Sanskrit is a unifying factor. Hence Sanskrit words should be

written in the same spelling in all languages including Konkani. If Konkani is to have her own system of spelling, it will lead her away from the Sanskrit tradition. This will certainly be unwelcome from the national point of view. It will also be a retrograde step, as it will disturb the well-developed system of writing in Sanskrit. Moreover it will be difficult for the Konkani people in their study of Hindi, Sanskrit etc. If लीला is written लिला, सूर्य as सुर्य, अंकुश as अंकूश, लिंग as लींग, पुरुष as पुरूश, सिंह as सींह, अखिल as अखील, नैतिक as नैतीक, मुद्रित as मुद्रीत, दक्षिण as दक्षीण जीवित as जिवीत, मंदिर as मंदीर etc. it will only help Konkani to slip away from its Sanskritic moorings. Konkani will get more and more difficult, and Konkanis themselves will find it difficult to learn other Indian languages. The unity that is sought to be established and preserved will only be destroyed. Hence it is proposed that every Tatsama word should be spelt in the same way as in Sanskrit. There is no reason why this well-marked rule should be transgressed.

As in other languages, so in Konkani, new secondary forms are generated out of Tadbhava roots, e.g. from शिक we have शिकप, शिकवण, शिकपी, शिकौपी, शिकचें. Are these secondary forms also to be considered Tadbhava? No! These secondary forms generated following Konkani rules are pure Konkani forms. They are not at all Tadbhavas. राखण, राखणौ, राखपी etc. generated from the root राख are pure Konkani words and not Tadbhavas. पुरो, पूरा, पुर्णाय, पुराय are Konkani words and not Tadbhavas. उजू is Tadbhava from ऋजु. But उजूपण is purely Konkani and not Tadbhava of ऋजुता or आर्जव, which are Sanskrit derivatives from ऋजु. In short, it is wrong to call those words Tadbhavas when they are derived using Konkani rules. Thus फिदर, मैदर, वसारो, देवारो, दारवटो, रान्दप, रान्दणि are Konkani words and not Tadbhava from Sanskrit.

Vowel Duration in Konkani

Like all other Indian languages, Konkani has short and long vowels. अ, इ, उ are short and आ, ई, ऊ are long. There are dozens of examples in which the length of vowel causes difference of meaning. जळ - जाळ, तळ - ताळ, मर - मार, भर - भार, मल - माल, हत - हात are instances where अ and आ are in contrast. Likewise दिन - दीन, चिर - चीर, कुल - कूल etc. are examples which show contrast of meaning. Hence this system of short and long vowels needs to be maintained in Konkani, But, may be due to its long contact with Roman Script which does not have signs to show this difference, much confusion exists in Konkani now with regard to the short and long vowels. Scientific approach is needed on this point.

In Sanskrit ए and ओ are considered long. But in Konkani short ए and short ओ also have developed as can be seen in the following examples:-

In केदाणा, गेलो, चेंबू, लेंबो, केंपू   ए is short.
In केळें, चेडूं, जेवण, देरल, खेळ   ए is long.
In सोसो, कोंकें, मोर्तूं, सोट्टू   ओ is short.
In मोड, मोर, चोर, कोंड, फोंड, घोडो   ओ is long.

But there is no contrast of meaning caused by length of vowels in the case of ए and ओ, as far as Konkani is concerned.

Stress-Accent System in Konkani

Like all Indian languages, Konkani also has its own stress-accent system in speaking. All mono-syllabic words are stressed at the vowel point. In di-syllabic words stress falls on the second syllable. In tri-syllabic words stress falls on the third syllable. Examples:

1. Mono-Syllabic words:-

आं, लिंग, कान, स, जीब, पोट, हींग, मोर, तेल, देड, लोळ

Even though some of these words have two letters in writing the end-vowel being silent, these have to be considered mono-syllabic.

2) Di-Syllabic words - where the stress is on the second syllable:-

चेलो, चेली, कुंडो, फुडार, तयार, देवूळ, चेडूं, अंकुश, राधा

3) Tri-Syllabic words have the stress on the third syllable:

देवकी, दुरपदी, दुरपदान, देकिल्लो, दारवटो, पंजाबाक

This has morphological implications. When a mono-syllabic word takes pratyaya, the stress accent is found to be shifted to the later syllable.

Example:- घर - घराक. In घर, घ is stressed, where as in घराक रा is stressed. Like wise

मोर - मोराक	वच - वच्याक	चड - चडान
राम - रामान	क्हर - क्हरात	तीळ - तीळाक
देव - देवाक	दळ - दळूक	मीन - मीनाक
भीम - भीमाक	चोर - चोरालो	सून - सुनेन
कंस - कंसान	सांग - सांगले	चींच - चींचेक

In the following di-syllabic words, stress-point does not change:-

कवि - कवीक	गुरु - गुरूक
चेलो - चेल्याक	दोळो - दोळ्याक
बावलो - बावल्यान	रुचि - रुचीन

This is because even after adding Pratyaya, the words remain di-syllabic!

In the following di-syllabic words stress shifts to the third syllable when Pratyaya is added.

तान्दूळ - तान्दुळाक बजार - बजारांत

नदी - नदियेंत चेडूं - चेडुवाक

One important point to remember here is that the stress accent is quite different from the length of the vowel. Length is something that is concerned with the duration of articulation of the vowel, where as stress accent is something connected with the force with which the vowel is articulated. But in Konkani stress accent is mistaken for the duration of the vowel. Hence unaccented vowels are written as short and accented as long. For Example: जीव is accented in जी. In जीवित, वि is accented and hence the stress shifts to वि. Several people write this word as जिवीत which is unwarranted. Further, when Pratyaya is added on to जीवित as in जीविताक, stress again shifts to ता. जी and वि remain unstressed. Hence several people write this word as जिविताक which is also unwarranted. In fact the above words should be in the form जीव, जीवित, जीविताक and जिवीत, जिवाक, जिविताक etc. are erroneous.

In this connection, it is to be noted that even in languages where stress-accent involves change of meaning, it is not represented in writing. For instance: conduct (V) and conduct (N) in English are accented differently. But this difference is not represented in writing.

In Indian languages including Konkani, stress-accent does not involve lexical meaning. It conveys, at the most, only the emotive aspect. Hence it need not be represented in writing. The

method of representing unaccented vowels by shortening of vowels and accented vowels by lengthening of vowels is totally unwarranted and should be given up. Hence

भीम + आ should be भीमा and not भिमा

भीष्म + आ should be भीष्मा and not भिष्मा

To write कवि as कवी, गुरु as गुरू, मति as मती, बहु as बहू, लिपि as लिपी, बलि as बली etc. in the Nominative case is certainly wrong. Written in the wrong way, the morphological changes in these words will be absolutely difficult to comprehend.

Nasalisation in Konkani

In Konkani all vowels can be nasalised. Hence there are two sets of vowels–Non-nasal (ordinary) and Nasal. Nasal is represented by ANUSWARA in the Nagari Script. Thus the two sets of vowels are:

1. अ, आ, इ, ई, उ, ऊ, ए, ऐ, ओ, औ
2. अं, आं, इं, ईं, उं, ऊं, एं, ऐं, ओं, औं

Ordinary and nasal vowels are often seen in contrast of meaning, e.g. मास - मांस, ताक - तांक, वाट - वांट, नाव - नांव, देव - देंव, वेग - वेंग.

Often, Nasal is used to represent grammatical meaning. e.g.,

1) In the following, the nasal gives the plural

ताका - तांकां, भावाक - भावांक, चेल्येक - चेल्येंक

2) In ले - लें; ले represents masculine plural whereas लें represents neuter singular. e.g. गेले - गेलें

3) In ता - तां; तां represents first person when ता represents second and third persons. e.g., येता - येतां, खाता - खातां

4) In ली - लीं; ली represents feminine singular whereas लीं represents neuter plural. e.g., मासळी हाडली - केळीं हाडलीं, चवळी पिकली - पेरां पिकलीं

5) In लो - लों, लों represents First person singular when लो represents other persons singular.
आयलो - आयलों

From the above examples, it is clear that ANUSWARA carries meaning, lexical as well as grammatical. Therefore, it can be left out where it does not carry any special meaning. In the following words, ANUSWARA is superfluous and so can be dropped. भंय, पांस, केंस, हांस, भरवंसो. These can very well be written as: भय, पाय, केस, हास, भरवसो.

In the examples considered till now Anuswara represents the nasal vowel. It can also represent the nasal consonants. ङ, ञ, ण, न and म.

संक, पंखो, कोंगो, संघ, पांच, सांज, कांटो, कुंडो, पंढरपुर, संत, पंथ, चंद, संधि, चांफें, चेंबू, कुंभ, संवसार are examples.

Thus we see that in Konkani, Anuswara has a wide field of application. Needless to say, it should be used sparingly, where it is absolutely necessary to convey meaning, and should never be misused.

Appendix 4

About Konkani Vocabulary

Konkani vocabulary is basically Aryan and has its original source in Sanskrit, the ancient Indo-Aryan language. But there are several words in Konkani which do not fall in line with Sanskrit. Here are a few handy examples : आवसु, आवय = mother; फालें = morning; फाय = tomorrow; गोमटो = neck; कूर्डु = waist; केप्पो = a deaf person; थोंटो = a lame person (masc); दोळो = eye; माड्डो = coconut tree; बोंडो = coconut in its most tender stage; अडसर = unripe coconut; हांतूण = bed spread.

That the nature of Konkani vocabulary is such is not at all surprising; for, Konkani has absorbed words from diverse sources, though it has retained the Sanskrit core. Pali of Buddhism, Ardha Magadhi of Jainism, Arabic of Islam, Persian of the Moghal rulers of India, Latin of the Catholic Religion, Portuguese of the European rulers of Goa, Maithili of the Gowda Saraswats who are believed to have migrated to Konkan from Tirhut – These are all sources that enriched Konkani. It is vain to expect that all these sources were equally impressive or that their impressions were equally durable. Waves came and waves receded, leaving something here and something there, washing away something from here and something from there. The resultant is the Konkani before us.

More important than all these is the influence of neighboring languages – Gujarati in the North, Marathi in the East and Kannada in the South. Of these the last, viz. Kannada has been the most decisive for several reasons.

Kannada, a well-developed branch of Dravidian, on the north western border of which Konkani has been existing all these centuries, is the most important contributor to Konkani. Not only

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the geographical situation but also the historical pressures led t
this. For centuries Kadambas of Dravidian origin have ruled ov
Konkan. At a later period owing to social, economic and religiou
pressures Konkani-speaking people spread out and got mixed wit
people speaking Kannada, Tulu and Malayalam. The influence o
these three branches of the Dravidian on Konkani is so pervadin
that it is rather difficult or even impossible to visualize a Konkar
completely free from these.

In fact we can even say that Konkani is a product of th
cultivation of the Dravidian in the Aryan soil of the language o
Konkan, so much so that if we put the influences of Sanskrit and it
off-shoots in one pan of the balance, the influence of the Dravidia
will weigh almost equal to it. This being the case we can expec
several verb-roots in Konkani to originate in Dravidian dialects
Kannada, Tulu and Malayalam. I think even the grammar o
Konkani is influenced by these Dravidian branches.

In my humble opinion the following Konkani verb roots are o
Dravidian origin, in the same way as 'बरे' = to write:

मुरंडे	From	മുരട് (Muradu)	(n)
पिसुड	From	പിശിട് (Pisidu)	(n)
बेळशे	From	വലിക്കുക (Valikkuka)	(v)
तूकि	From	തൂക്കുക (Tookkuka)	(v)
ताण्ड	From	താണ്ടുക (Tanduka)	(v)
तांक	From	താങ്ങുക (Tanguka)	(v)

Perhaps several Dravidian items might have entere
Sanskrit also during centuries of interaction, adaptation an
adoption. The present tendency of keeping aloof Aryan an
Dravidian in air-tight compartments as mutually exclusive an
perennially opposing elements, will have to be thrown overboar
before we can develop a healthy insight into the problems o
linguistic developments in India. I firmly believe that an in-dept

comparative study will make it possible to relate several Konkani verbs with Dravidian. For instance : आळाय can be derived from the Konkani noun आळ = आळो = flame, which may be related to the Dravidian (ആളുക) aluka (v) – to burn with a hot flame.

Sanskrit scholars from olden times used to put those items which do not conform to Sanskritic derivation under an omnibus term देशी. For eg: In the famous Prakrit drama कर्पूरमंजरी सट्टक of राजशेखर the root घाल occurs in the sentence उप्पाटिय घालिस्सं. The commentator gives the छाया of this as उत्पाट्य क्षेप्स्यामि and states that घाल is देशी. Evidently the Sanskrit equivalent for घाल is क्षिप.

(Extract from Introduction of P.G.Kamath dated 29.04.1991 to 'A Konkani Dhatukosh' by Dr.P.B.Janardhan)

Appendix - 5

The Suffix क in Konkani

The different modes of usages of the case-indicative suffix क in Konkani are discussed here. Generally क suffix comes for two cases - Objective and Dative. However, in the modes of usage, there are many interesting characteristics, which are given here.

1) In Konkani, the suffix क is attached to nouns.

e.g.: रामाक, सीतेक, घराक, मोलाक

It is attached to verbal nouns also.

e.g.: सांगपाक, येवपाक, खांवच्याक, पिवंच्याक

It is attached also to the interrogative pronouns.

e.g.: कोणाक, कित्याक, कसल्याक

When this is added to the singular forms of Masculine pronouns, it changes to का -

e.g.: माका, तुका, ताका, तिका, हिका

With the plurals of pronouns it becomes कां -

e.g.: आमकां, तुमकां, तांकां, हांकां

Thus, it has three forms in Konkani - क, का and कां. As per modern linguistics, this can be put as - the 'morpheme' क of Konkani has three 'allomorphs' क, का and कां, which function in complementary distribution.

2) The object-linked suffix क indicates the object of the verb. e.g.:

Subject	Object + क	Verb
मास्टर	भुरग्याक	शिकयता
चेडो	गोरवांक	चरयता
रामान	रावणाक	मारलो
तुवें	कोणाक	देखलो ?
बुकल्यान	विंदुराक	खेलो

3) If the object is inanimate, then suffix क is not needed. e.g.:

Subject	Object + 0	Verb
ताणें	बरप	बरयलें
तिणें	तें	धाडलें
हनुमंतान	पर्वत	उबारलो
आमी	पुस्तक	घेतले
तूं	दीवो	लाय

Here क is not added with the object. To indicate this, it is shown above as Object + 0 (zero).

4) See some examples, which have and do not have the suffixe क.

गुण चोवनु सून हाडि. दूद चोवनु म्हशी घे. गुलेर दीवनु वैंगण घे. अमरु शिकल्यार पंडित जायना. आळश्या बिकंडां भाजिया. हरवीं खेल्यार गोडां आसात. उंद्राक मारल्यार चंद्राक लागता. अंकुस आसा म्हूण हस्ती मोलायली. आंब्या रुकाक फातर मारचे न्हय. खाडाक उजो लागल्ले वेळार विडी लांवचे. गेरशेर मारनु विंदराक धांवडायता

5) For those roots, which need two objects to express the idea, the suffix क is attached to the animate one, and क is not needed for the inanimate object. e.g.:

Subject	Object + क	Object + 0	Verb
मास्टर	आमकां	कोंकणी	शिकयता
भुरगीं	कीराक	फळ	खावयतात
पुलीसान	चोराक	प्रश्न	केलो
चेडो	गायक	धार	काडता
हांव	तुमकां	एक	सांगतां

Here, the nouns have been differentiated as animate and inanimate. However, it does not always happen that one object is animate and the other is inanimate. For example, people buy and sell animals and they are considered as animate generally. However, the usage treats them as inanimate - गाय मोलाक दितात, म्हशी मोलाक घेतात. Perhaps in the context of a trade, they are allotted the role of any inanimate commodity. The differentiation of animate-inanimate seems to depend on the context.

6) Where a transitive verb needs a supplement to achieve the meaning, the suffix क is attached to the object only and not to the supplement.

e.g.: Subject	Object + क	Supplement + 0	Verb
राज्यसभेन	राधाकृष्णाक	अध्यक्ष	चुनलो
आमी	येशूक	देवपूत	मानतात
कोण	आमकां	बरे	म्हणीना ?
तूं	माका	माम	जाता
मानेजरान	चेलेक	स्टेनो	केली

7) Purpose, aim, intention, etc. are expressed by adding the suffix क to them.

Subject	Purpose etc + क	Verb
शेजारणी	दुदाक	आयर्ली
राय	भोंवडक	गेलो
मुनी	ध्यानाक	बेसला
चेडो	धारेक	येतलो
तो	मंगळूराक	वता
विमान	दिल्लीक	उबलें
पूत	परीक्षेक	गेला

आळसायेक ओकद ना. पुजेक फूल जाय. बळाक हातांत एक बडी आसूं. तानेक कितें आसा? भुकेक कितेंय दी.

In these examples also, क indicates purpose.

8) Suffix क is added to that which is benefited by the verb.

e.g.: माङ्याक सारें घालि. गोरवांक उदक दाकय. सुण्याक शीत घालि भिकार्याक पैशे दी. भटाक गाय दान दी. माका कितेंय दिल्यार जायत.

9) क is attached to the names of body parts that wear ornaments. e.g.:

हातांक कंकण. गळ्याक नेकलेस वा गळसरी. बोटाक मुदियो. कुरटाक नेवळ्या पोडु. मात्याक किरीट. केसा आंबाड्याक खोळी. पायांक गागरी-वाळे. नांकाक बुलाक. कानांक वेडी.

10) The individuals who are affected by feeling, emotions and mentality don this suffix क.

e.g.:

Subject + क	Emotion	Verb
माका	भूक	लागली
तुका	तान	लागता?

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Subject + क	Emotion	Verb
बाबाक	नीद	आयली
आवसूक	मणसुकी	ना
आमकां	खोस	भोगता
तुका	शेको	दिसता ?
माका	थंड	दिसता
हिका	मातें	घुवंता
चेरडाक	कान	दुकता
गायक	ताळो	सुकला

In these examples, the subject is affected by the emotion and hence the emotion or the state becomes the subject. This is a specialty of Konkani language. This could be seen when these are compared with their English counterparts (translations).

I feel hungry.

Do you feel thirsty?

The child feels sleepy. Etc.

The use of suffix क is seen in other contexts also, where the subject is similarly affected or obligated.

e.g.: तुमकां टीवी घेवुंका व्हय ? रोगियांक विश्रम ना तरी कशी ? थांगा बसां नात, तुमकां टेक्सी करका जातली. आमकां खंयीं तरी निदेंवका मू! तुका वाटेर पडचो योग.

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Let us learn Konkani

Anuswara in Konkani

Konkani has this sign or mark called Anuswara. Where should it be used and where should it not be? This topic has been brought up by Sri. Jijnasu. The importance of Anuswara is already evident in the examples given by him. Observe this word pair पाचवो-पांचवो. If Anuswara is there, it has one meaning, and if Anuswara is absent it has another meaning. पांचवो means 'fifth', which is an ordinal.

पाचवो on the other hand is an adjective, meaning 'greenish'. The root word is 'पाच्चा' from Dravidian language, borrowed by Konkani and assimilated into itself. Here, the change of meaning occurs due to Anuswara alone. There are many word pairs like this. When Anuswara is capable of changing the meaning, we should exercise caution in its usage. Is there any doubt about this? Observe these word pairs : वाट-वांट, वेग-वेंग, जाग-जांग, माव-मांव, वाच-वांच. दीक-दींक, वाज-वांज, वेच-वेंच, नाव-नांव, शीक-शींक, ताक-तांक. Such words come in our daily usage. If we use one word in the place of another it would create trouble.

Name and Image

We know where this Anuswara is placed in our Alphabet. It is included along with vowels and appears after all the vowels 'अ' to 'औ'. Hence its name itself became Anuswara. अनु स्वर (sub vowel) became 'अनुस्वार'. It means that it is a pronunciation related to vowels. The 'dot' or 'tilak' is its sign or mark. It is placed above the top line and is related to vowels. It is to show these properties that it is included in the vowel table. When reading the alphabet it is

pronounced as 'अम्' ('um' as in sum). But it has variou
pronunciations, which we can see from examples.

In the Nagari script one letter would have one pronunciatio
only. This is a special characteristic of the script, well known to all
However, this Anuswara is an exception. Hence it is impossible t
decide where it should be used and where it shouldn't be, without
proper study regarding its pronunciation.

Nasal

In phonology the pronunciation of Anuswara is called Nasal
Why? It is because when we pronounce it our breath flows through
the nose also. The consonants ङ, ञ, ण, न and म of Nagari Alphabe
too have this characteristic. Hence they are called Nasa
consonants.

In Konkani writing today the Nasal consonants 'ङ' and 'ञ'
are not used. In Sanskrit, ङ came in combination with the
consonants क, ख, ग or घ in some words and was written as part of a
compound letter - पङ्क, शङ्क, गङ्गा, सङ्घ etc. Now such words are
written as पंक, शंक, गंगा, संघ etc. Similarly 'ञ' was written in
combination with the consonants च, छ, ज or झ - पञ्ज, पञ्छी, पञ्जाब
संज्ञा etc. Now in place of that, Anuswara is used and written as
पंच, पंछी, पंजाब, संज्ञा etc. Thus the Nasal consonants ङ and ञ are not
at all used even though they are still in the Alphabet.

This practice has become popular now with the other Nasal
consonants ण, न and म also. Now Anuswara has started to replace
these, where they appear in compound letters. Examples –

ण : घण्टा - घंटा, कुण्ठित - कुंठित, पण्डित - पंडित, पण्ढरपुर - पंढरपुर.
न : मन्त - मंत, पन्थ - पंथ, चन्द - चंद, सन्ध्या - संध्या.
म : पम्प - पंप, गुम्फ - गुंफ, चुम्बन - चुंबन, कुम्भ - कुंभ.

Since Anuswara now represents these five separate Nasal consonants ङ, ञ, ण, न, म it must be admitted that it has more than one pronunciation.

The use of Anuswara in place of Nasal consonants is not limited to Konkani language alone, but is practised by other languages too. This practice has come even to Malayalam, a surprising turn of events. Thus it is like a deluge - this use of the Anuswara. We cannot expect it to ebb so easily. Who would dare to stand up to the advance of someone who is representing so many?

Nasal Vowel

Konkani has two types of vowels. According to phonetics, the characteristic of a vowel is the unhindered flow of breath through the mouth, when it is pronounced. If we hold our fingers in front of our mouth, we can feel this flow of breath when we pronounce vowel. When we pronounce vowels from अ-आ onwards we do not use our nose. Even if we hold our nose closed, the pronunciation is not hindered or the flow of breath through the mouth.

The second type vowel is the one, the pronunciation of which makes the breath flow through our nose as well as the mouth. These type of vowels are called Nasal vowels in linguistics. In Nagari these vowels too need the Anuswara mark.

Compare these by pronouncing aloud - हाहा-हांहां, आहा-आंहां, आ-आं, ए-एं.

You can grasp the special pronunciation as different from ordinary vowels in these above. When you pronounce the nasal vowel your nose as well as mouth needs to be open. If you close the nose, only the sound of the ordinary vowel will be produced. If you closed the mouth you will hear म only, and that is not a vowel but a consonant.

In Konkani, all the vowels have alternate Nasal forms. With the Anuswara sign, they are written as follows – अं आं इं ईं उं ऊं एं ओं ऐं औं. We can state that this is 'Nasalization' taking place. We can also state that, as a sign of nasalization, the Anuswara is used.

In history

The Anuswara looks so small and tiny like a little dot. But behold how extensive its kingdom is in the Nagari script scheme. If we were to seek its origin, we have to dive deep into the past history of the language.

Konkani is a modern Indo-Aryan language like Gujarati or Marathi. All the languages of this group have three ancient stages namely Sanskrit, Prakrit and Apabhramsa. The stage just previous to the current modern stage is Apabhramsa form. When we search the history of Indo-Aryan languages it would be evident that the Nasal vowels were evolved from nasal consonants. The indication of this transformation is evident with Konkani also. Observe the examples –

आम-आंबो, दन्त-दांत, धूम्र-धुंवर, ग्राम-गाव, ताम्र-तांबें
अङ्ग-आंग, सङ्क्रम-सांकव, समय (Practice)-संवय
नाम-नांव, शाल्मली-सांवुळ

There are hundreds of examples like these. This process is not only observed with root words from Sanskrit, but can be seen also in the Dravidian words borrowed by Konkani.

चन्ता (Market) - सांत, चुङ्कम (Duty, Tax) - चुंगी,
चङ्डाडम (Raft) – सांकोड, इङ्के (Here) - हांगा,
कय्याम (Handcuffs) - कय्यांव.

Now we may study some other words with Anuswara. These are adverbs like सकाळीं, पूर्वीं, आदीं, पायीं, हातीं. The origin of the

suffix of these words 'ई' is seen in Sanskrit as 'इ' (short). During Apabhramsa period, the original 'इ' suffix transformed into long 'ई' with nasalization as 'ईं', which is what Konkani received. The sixteenth century (AD) Konkani Mahabharat contains many examples of this form. Examples - घरीं, कुळीं, स्वर्गीं, पोटीं, फाटीं, मनीं, एकांतीं, आदीं, सकाळीं etc. This is seen even today in the usage - 'देवाचे पायीं पडप'.

Another example would be the words खंय, थंय, जंय, the Anuswara of which is seen in the Apabhramsa forms also - कहिं, तहिं, जहिं.

In Grammar

So far, we discussed the place and position of Anuswara in the Nagari Alphabet, its name, its sign, pronunciation and historic transformation. Let us now study its function in Konkani grammar.

With the attachment of Anuswara to words, they produce grammatical difference in meaning. Observe these examples - केळें-केळीं. In this pair, the nasal एं (with Anuswara) indicates the noun as of Neuter gender and Singular, whereas the nasal ईं indicates its plural form.

In the word pair घर-घरां the nasal आं indicates plural form of घर.

The meanings created this way by the word forms are called grammatical meanings in linguistic terms.

In Konkani, noun endings of ए indicate Masculine-plurals, whereas the endings of एं indicate Neuter gender singulars.

घोडे, वांटे, चले, दोळे   (masc.pl.)
भाडें, फळें, नुस्तें, सुणें   (neut.sing)

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Further to this, the difference in grammatical meaning due to Anuswara spreads to adjectives and verbs also. Examples –

बरे-बरें, गेले-गेलें,
व्हडले-व्हडलें, आयले-आयलें,
वताले-वतालें, येतले-येतलें,
बरयल्ले-बरयल्लें

Similarly, in the words करुं, वचूं, देखूं, मेळूं, the future possibility form of the verb is seen. Generated by the suffix ऊं. Hence, without the nasal (Anuswara) suffix, करू, वचू, देखू, मेळू lose their meanings and become meaningless. Who would advise that the suffix ऊं which provides the grammatical meaning of future possibility to the verbs is not required and it may be replaced with ऊ as suffix?

The grammatical meaning rendered by the Anuswara to verb forms is evident in the present tense suffix also. तो or ती or तूं उलयता or बरयता is sufficient for all singular forms except first person. हांव उलयतां, बरयतां - Here, the suffix has to be तां with Anuswara, not just ता.

When Anuswara comes in front of case endings of nouns what grammatical meaning is produced? See these examples –

रायाक-रायांक,	कवीक-कवींक,
गुरूक-गुरूंक,	चल्याक-चल्यांक,
चल्येक-चल्येंक,	बायलेक-बायलांक,
बैलाक-बैलांक,	गायेक-गायेंक,
केळ्याक-केळ्यांक.	

When these word pairs are compared, we would come by a general principle applied widely in Konkani grammar. The plural

forms of nouns of all three genders need Anuswara before their respective case endings. Singular forms do not need it. This principle is evident not only with nouns, but also with pronouns.

Thus, the rule and right of the Anuswara is strong and wide upon Konkani grammar. Those who have learnt this grammar would know where Anuswara is needed and where it is not. Even so, there would crop up little doubts here and there. There would remain some points where a unanimous decision is not reached even after long discussions among great scholars.

Look up the booklet published by Goa Konkani Akademi - शुद्ध लेखनाचे नेम, which is now in wide use. Rule 21 of the booklet stipulates thus :

21 (a) In the words जाणें, हाणें, ताणें, the Anuswara should be applied to 'णे'. Forms like जाणे, हाणे, ताणे are not to be used.

21 (b) In the words जांणी, हांणी, तांणी, the Anuswara should be applied to the first letter only and not on 'णी'. Following forms should not be used - जाणीं, हाणीं, ताणीं or जांणीं, हांणीं, तांणीं.

As per these two rules, the stipulation is that the plural forms need the Anuswara before the suffix, but the singular forms do not. In this regard, it appears that Rule # 21(a) is not correct, whereas Rule # 21(b) is correct. Moreover, this is applicable also to Rule 31 of the booklet.

With regard to Rule # 21 (a) we may study the following word pairs of singulars.

हांव-हांवें, हो-हाणे, तूं-तुंवें, ही-हिणे, तो-ताणे, हें-हाणे, ती-तीणे, जो-जाणे, तें-ताणे, कोण-कोणे.

The reasoning behind the subject rule would be – similar to words हांवें and तुंवें, who have Anuswara endings, all other forms

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should also have Anuswara endings, i.e. णें. To know whether this reasoning is correct or not, we have to dissect the word from its suffix.

Root + suffix   = word form
हांव + एं   = हांवें
तूं + एं   = तुंवें
ता + णे   = ताणे
ती + णे   = तिणे

All nouns of the language are added with the suffix 'न'. However, here, it has changed to 'एं' and 'णे'. How is it so ?

There is a book titled "Konkani Self Taught" by late Deorai Baindoor. In that book the suffix applied to nouns are 'ने', in place of न as is used everywhere now. Where the present examples are बायलेन, दादल्यान etc, in that book, there are many examples like - ताने, घोड्याने, गायिने, चाकूने, आवसूने etc. in this light, what I myself consider is this. There is, or was, this form of the suffix, in one dialect of Konkani. That form changed into 'णे' in the case of Pronouns in their singular forms. The एं suffix can also have derived from ने form. Hence as both एं and णे are the allomorphs (सहरूपां) of the suffix ने why should the Anuswara of one form be thrust upon the other ? How would it be rational to burden one nasal letter with yet another ? Hence, the rule 21(a) is not logical. The logic of one form हांवें, तुंवें having the Anuswara leading to all other forms stipulated with the same is not acceptable. It is my considered opinion that the forms be written as ताणे, हाणे and जिणे without Anuswara. Just like singular nouns not needing Anuswara on their suffix, here also Anuswara is not needed. However, in the forms हांवें, तुंवें the Anuswara is a part of the suffix itself and hence it should not be dispensed with.

Now let us discuss Rule 30 of that booklet. Here '*न्हय*' is the Tadbhava of नदी, whereas '*न्हय*' is the antonym of '*क्हय*' also. Anxious that these may be confused, the rule says that the Tadbhava word be applied the Anuswara. That is unnecessary. One is a noun and the other is an indeclinable. Their application would be limited to respective contexts. There is no occasion for any confusion. Hence they need not be distinguished by stipulation.

What conclusions can be had from this contemplation?

Anuswara is not a mere decoration like the Tilak upon the forehead. In Konkani, it is a 'Carrier of meaning' (अर्थवाहक). Hence, wherever it is meaningful it should definitely be used. However, where it is not meaningful, it is better not to use it.

People use the Anuswara with so many words - भंय, केंस, लेंस, पांय, व्हंकल, भरवंसो, म्होंव, वंय, गुन्यांव, घांस, हांस etc. In these words, even if Anuswara is not there, there would not be any change in their meanings. Hence it is not a 'Carrier of meaning' in their context. When something is of no use, why write it ?

Annexure - 7
श and ष

In the February, 1999 issue of Jaag Monthly, (जाग) Sri. Damodar Ghanekar has initiated a discussion on the शुद्धलेखनाचे नेम. He has reviewed every rule based on his own personal experience and stated his opinion. About Rule 4, he writes, "There need not be any dispute about this rule. However, it should be decided whether the letter श or ष is to be used for the following - श्रेष्ठ, कनिष्ठ, ज्येष्ठ, विश्लेषण, घर्षण, पोषण, भूंयपृष्ठ, पृष्ठभाग, गुरुत्वाकर्षण, अनुस्ठान and मंगलाष्टकां. In this rule, it is stated that the letter ष is not used by Konkani. There should be an in depth discussion about this with regards to words like वैश्णव, बहिश्कार, भ्रश्टाचार, प्रतिश्ठान, शिश्य, भाश्य, साश्टांग, etc."

When we read this, we are surprised. There is rejection of ष here, and at the same time, need for further discussion is also mentioned. How can both be done simultaneously?

Let us now see what Rule 4 is. It states, "In Konkani, the consonant ष is not used in speech. However, when writing Proper Nouns, it may be used."

What is this Proper Noun? Is it like some NRI or SC/ST for special status?

One thing is clear enough from the writings of Sri. Ghanekar, he has grasped the issue. This is a lot of comfort. Until now, no one appears to have confronted with this issue.

When such issues come before us, it is no use wasting time repeating, 'We are like this, you are like that' or 'Here it is like this, there it is like that'. There should be scientific contemplation and

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discussion on such issues. Without this, we would not see any fresh light.

नदर मेळय, नदरे माज्या
नदर मेळय.
चान्नें फुलतलें, मनां
चान्नें फुलतलें.

(Lock thy eyes to mine own;
Moonlight will fill thy mind.)

Thus did Dr.R.V.Pandit sing once upon a time.

At the start of the contemplation, let us have a view of the history. When we go through the history of ancient Indo-Aryan language, we see that separate pronunciation of श and ष was in existence. In the Nagari script, the letters were based on actual spoken Varnas (वर्ण) in existence. Scholars state that even in the Brahmi script श and ष exist separately. Moreover, as determined by Sage Patanjali also श and ष are separate. Even so, there was not a single word, in which the interchange of श and ष would alter its meaning. Difference was only in pronunciation, and not in meaning.

This state continues today also. Write विषय or विशय, there is no difference in meaning. रमेश becomes रमेष. कोश and कोष are equal. Call it भाशा or भाषा, what is the difference?

This state or issue is seen with regard to Sanskrit Tatsama words in other Indo-Aryan languages also, besides Konkani. However, one thing has to be stated. श has become more popular in recent times. Its greatness and superiority is increasing, whereas ष is downtrodden. श has gained majority over the minority of ष. This is reversal of fortune. Perhaps this is what has made Sri. Ghanekar to come forward and speak on its behalf.

The directive of the rule-makers that 'Pronunciation of ष is not used in Konkani but only श is used' does not seem to be correct. For instance, there is a small temple at Kochi behind the temple of Venkatapati. The name of the deity there is षष्टो. This षष्टो is the शास्ता of Malayalam. Here, the श has reincarnated into ष. We have here षष्ट पै and षष्ट भट also. The number which in standard Konkani is अठरा is called आषा in Kochi.

The point being, how proper is it to summarily declare that 'there is only this and not any of that' in a language spoken by hundreds of thousands of people?

Now let us contemplate based on linguistics. In the point of view of phonology, the letters ट ठ ड ढ ण ळ ष come under the same group. When these are pronounced, observe the position of the tongue. We can see that the tongue draws back a little and its tip touches the roof. Anyone can get to feel this. The characteristics of these letters can be understood by that experience. अनभै सांचा वेद.

The place the tongue so touches is called मूर्धा and the group of ट ठ ड ढ ण ळ ष is called मूर्धन्य (Cerebrals).

Let us check the characteristics of श. It falls in the group of च छ ज झ अ य श. You can experience how the tongue acts when these are pronounced. The front of the tongue goes up and flattens there. In this case, what touches above is not the tip but the frontal portion as a whole. That place is called तालु and the group of च छ ज झ अ य श is called तालव्य (Palatals)

Thus, it can be understood how श and ष are different from each other. When ष is pronounced, just the tip of the tongue touches the मूर्धा roof of the mouth and when श is pronounced, the front

portion flatly touches the तालु, the palate. We can feel that both these sounds have proximity.

In this background, we would get a solution for the question of Sri. Ghanekar.

So, let us now contemplate on the compound letters श + ट = श्ट and ष + ट = ष्ट.

When श्ट is pronounced, the tongue has to move from the position of श (Palatal) to the position of ट (Cerebral). However, when ष्ट is pronounced, such effort is not required. Tongue stays in the same position. Hence, pronouncing the compound letter ष्ट is easier and natural. The pronunciation of श्ट would sound like 'st' as in 'list' of English. It would not belong within the natural pronunciation of an Indian language. Hence, श्ट is unnatural and therefore incorrect. The forms कश्ट, नश्ट, पुश्टि, सृश्ट, साश्टांग, अश्टक, दिश्टी, etc. are wrong. These should be written as कष्ट, नष्ट, पुष्टि, सृष्ट, साष्टांग, अष्टक, दिष्टी, etc.

That which is stated about श्ट and ष्ट is equally true in the matter of श्ठ and ष्ठ also. The pronunciation of ष्ठ is easy. Why? Because when it is pronounced, the position of the tongue is at the same place. The pronunciation of श्ठ is not natural. Hence, the compound letter of the following is improper - श्रेश्ठ, कनिश्ठ, ज्येश्ठ, भूंयपृश्ठ, पृश्ठभाग, अनुश्ठान. If that compound letter is changed to ष्ठ then it will be proper and correct. Those words should therefore be written as श्रेष्ठ, कनिष्ठ, ज्येष्ठ, भूंयपृष्ठ, पृष्ठभाग, अनुष्ठान.

कुष्ठ and निष्ठा are also common words. It is not proper to write them as कुश्ठ and निश्ठा.

The logic that has been put forth with reference to ष्ट and ष्ठ is applicable to ष्ण also. Where the compound letter ष्ण is natural, श्ण is not so. Hence, विश्णू वैश्णव कृश्ण किश्णू etc. are incorrect and विष्णू वैष्णव कृष्ण किष्णू etc. are correct.

Another issue, should it be श्क or ष्क? While it is the front part of the tongue that works when uttering श, it is its hinder part, which goes up when uttering क. It is easier for the tongue to go back from the roof to the back than from the front. Therefore, ष्क seems easier than श्क. Hence, it can be stated that बहिश्कार is incorrect and बहिष्कार is correct. Likewise, आविश्कार is incorrect and आविष्कार is correct. आयुश्काल is wrong and आयुष्काल is correct.

Now, yet another question, do we need श्ण or ष्ण? Should it be घर्श्ण or घर्ष्ण?

ण belongs to the group of ष, and श does not belong there. Hence, the pronunciation of ष्ण would be easier and more comfortable than that of श्ण. घर्ष्ण would be compatible with the characteristic of the language and not घर्श्ण. Similarly, the forms पोष्ण, गवेष्ण, अन्वेष्ण, विश्लेष्ण, etc. would be correct.

If someone would prefer श alone, then instead of ण the letter न can be matched there. That is, we can consider the forms घर्श्न, पोश्न, गवेश्न, अन्वेश्न, विश्लेश्न, etc. as correct. Just like the compatibility of ष to ण, the letters श and न are compatible with each other.

However, if these letters were cross-mixed, then the result would be impure. For example, forms like घर्श्ण पोश्ण गवेश्ण अन्वेश्ण विश्लेश्ण would not be correct. While ष्ण is correct and श्न is correct, the cross-mixed श्ण and ष्न are not correct.

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In every language, there is a natural way of pronunciation. Likewise, letters have special affinities with one another. We need to recognize these characteristics. Only then would we be able to distinguish what is correct and what is not.

There is an example. Observe these words: गनपत, गनेश, गनित, गुनित, गुनगन, वर्नन, etc. We are not comfortable either to pronounce like this, or to hear like this. We are comfortable to hear and pronounce them as गणपत, गणेश, गणित, गुणित, गुणगण, वर्णन, etc. What is the base of this comfort or discomfort? Whether these are pronounced using ण or न, there is no difference in the meaning of the words. In these days, the difference between ण and न is diminishing. Perhaps this is due to English education. प्राण becomes प्रान. कोंकणी becomes कोंकनी. गूण becomes गून. Thus, the very taste of the tongue and the ear is changing. Moreover, such tasteless talk is rapidly increasing like some fond fashion.

In our tradition, ण and न are different, as also श and ष are different. न belongs to the group of श and ण belongs to the group of ष. Hence, to our tongue and ears षण will sound good, same as शन. What will occur if the tongue and ears are tasteless - what could we say, and how could we say it?

Now, from the list of Sri Ghanekar, only two words remain, शिश्य and भाश्य. Is it शिश्य or शिष्य? Do we need भाश्य or भाष्य? This is the question.

य has a specialty. It would combine with any consonant - क्य, ख्य, ग्य   श्य, ष्य, etc. Hence, श्य and ष्य both compounds are valid in the language. It is true that they are written as शिष्य and भाष्य in Sanskrit. However, शिश्य and भाश्य are not wrong.

There is another example where this श्य manifests. In the famous national song वन्दे मातरम् there is a word सस्यश्यामलाम्. This

word is often misspelt as शश्यश्यामलाम् and even sung like that. Therefore, let there be शश्य, शिश्य and भाश्य also.

What has been stated so far regarding the letters श and ष could be summarized in linguistic terms thus: In Konkani, श and ष are two allophones of a single phoneme, which operate under the rule of Complementary Distribution. Combining with ट, ठ, ण and क, the allomorph ष is used, and in all other cases श is used.

In the terminology of Graphemics, this could be stated thus: In the Nagari script, श and ष are two allographs of the same grapheme, which operate as per the rule of Complementary Distribution. In combination with ट, ठ, ण and क, the allograph ष is used, and in all other cases श is used.

Thus, the Rule 4 of शुद्धलेखनाचे नेम may be modified thus: In Konkani, श and ष are two forms of the same consonant. In combination letters involving ट, ठ, ण and क, the form ष is written, whereas in all other places श is written.

Examples to these are evident in this essay itself.

Books by P. G. Kamath

- Anya Bhasha Sikshan - won the Central Govt.'s HRD Award, 1972.
- Maila Anchal (Hindi Novel by Phaniswaranatha Renu) Translation into Malayalam.
- Sahitya Ka Marma (Hindi Essays by Dr Hazari Prasad Dwivedi) Translation into Malayalam.
- Eternal Values for a Changing Society Vol I (Lectures by Swami Ranganathananda) Translation into Malayalam.
- Ek Avatarika Bhagavad Geetek (Lectures by Swami Ranganathananda) Translation into Konkani.
- Bhurgyalo Jag (By R. V. Pandit) Translation from Konkani into Hindi.
- Jnanappana (By Poonthanam), Translation from Malayalam into Konkani.
- Dhammapadam of Sri Buddha, Translation into Malayalam.
- Moonstone (By Wilki Collins), Translated as 'Chandrakanthi' into Malayalam.
- Detective Dupin (By Edgar Allan Poe) English novel into Malayalam.
- Lipi - Ek Sastriya Chintan (Essays in Konkani).
- Sandhyavandanadi (In Malayalam, 4 editions).
- Shradhanjali - Edited Work on Manjeshwar Govinda Pai, in Konkani.
- Mhaniyam Soru, Collection of Konkani proverbs by R.S.Prabhu, Co-editor : Payyanur Ramesh Pai.
- Konkani Baraytana – Essays , Co-author : Saratchandra Shenoi.
- Sravonn - Konkani folklore, Edited.
- Povllim – Collection of poems.
- Ollokh – Collection of poems.

स्वस्तिश्री शालिवाहन शाक १५७७ राक्षस संवत्सर चैत्र ब ८ क्ष ९० को
वीराउ पाटणी बैसिके रंगजट्ट तथा विनायक पंडित आप्पूभट्ट ते गे वैद्य
तानिं को यि विाकुमदोर आंडुकि फांटे त्यावानिरोपान ह्यामलबारदेशा
गु आविले ओषधमात्र हस्वालिशाउरवंउ ओळखबेतेल्या मनुष्याक मु
सगरोदेस्तु ते ते गांवांतु पेट्टबून तिंतिं वोरवद आणदून त्या त्याशाउावें फ स
फूळ यानवीअसमसा त्याल्या उतुकाळा वरिसपाटून तिंतीं चितरिली त्या उप
रांत आमिं आमगेल्या वैद्यश्रेष्ठा चानिंधीटाद्रमणीं त्यांत्या ओषधाचे गुण
वाऊतु म्वानओजोगुणआमका कळेलोतोवात्यां आखदांची नावं एब्बेउतु
आणिदानि वर्षसका ग्निसाजे आमिं लागिया वूतु हालिब्रुसपाटून दिला तेल
टिक अ श्रिखाणुंचा कनऊ अविस्स णु आमि आमंची तिसाणिकर्णु दिली
ते सत्यक्षणुमातुबेंजाइ दस्सणु नागरबयाननट्ट बबूतु दिलीं श्रीः

P. G. Kamath (1924-2009)

Padmanabha Gopalakrishna Kamath was a renowned scholar of multiple languages. He was also a modernist Konkani poet and multilingual translator. Was an Activist in the Konkani movement in Kerala. He earned name, fame and respect across all states. His Portrait is placed n the 'Hall of Fame' at Vishwa Konkani Kendra, Mangaluru. The Venue of 22nd All India Konkani Sahitya Sammelan held at Kozhikode (Feb: 2015) was named "P.G.Kamath Nagar" in honour of the late poet.

The present work is translated by Sri.Saratchandra Shenoi, who is a Sahitya Akademi Awardee for Konkani poetry.

"The book is an admirably well-informed and objective discussion of the relationship between language and script in general, and of the various scripts used by different languages, including those that have been used for Konkani. It takes pains to explain things simply, with helpful examples.

Although, in theory, any language can be written in any script, there is a sense in which a given script can be said to suit a given language more or less, depending on the extent to which the script provides distinct symbols to represent the distinctive sounds.

Just as he is informed, perceptive and wise on specific details, Shri Kamath is firmly objective, committed and fair on a broader view." — Dr. N.S.Prabhu

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